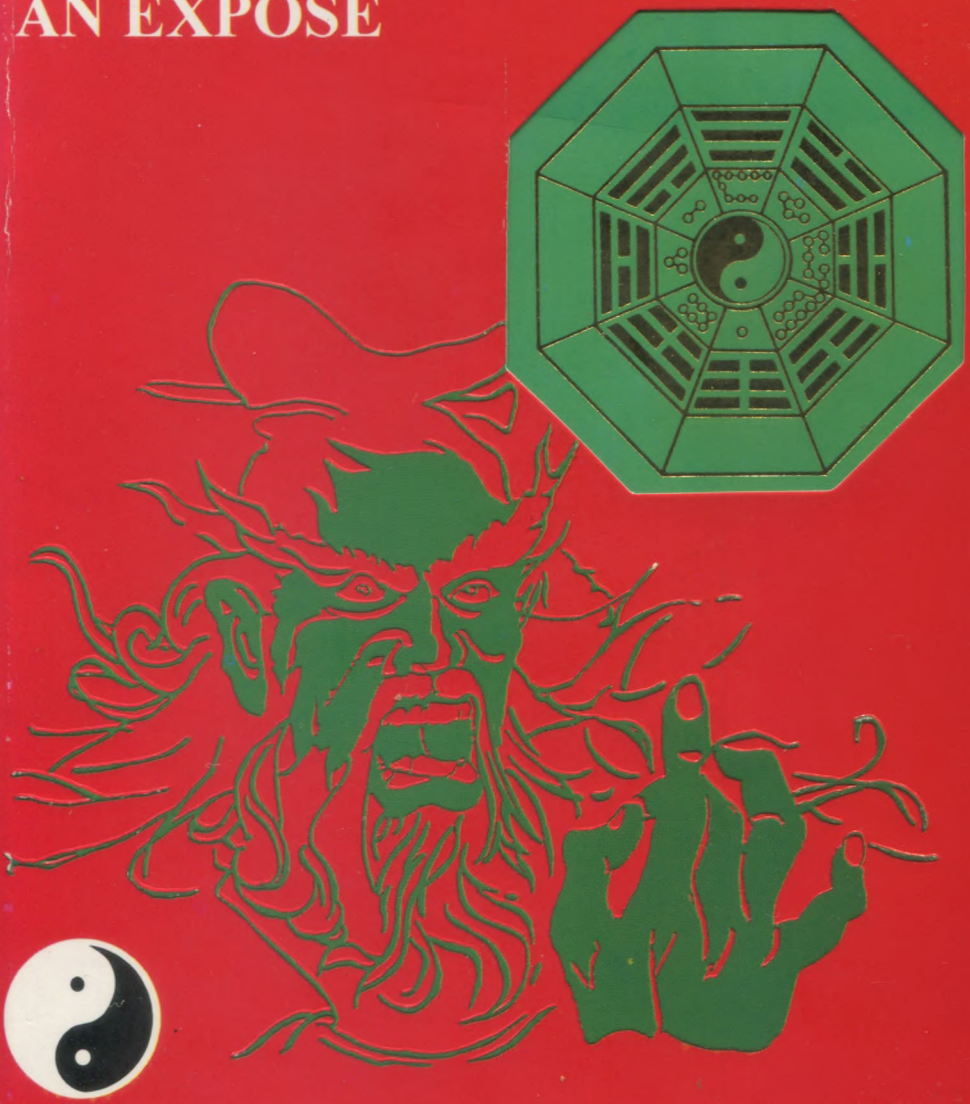
# CHINESE BLACK MAGIC

## AN EXPOSE



DR ONG HEAN-TATT

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# PREFACE

The phrase "black magic" would conjure up in a person's mind a vision of a malignant, dark and evil mysterious power associated with demons and the Devil. It may also be associated with the pricking of a "voodoo" doll with pins to cause pain and death upon an intended victim. The powerful black magician is visualised as one drawing up mystic diagrams, like the famous pentagram, and chanting incantations of powerful spells. The highest form of black magic is depicted as one where a virgin is sacrificed at the full moon to the Devil.

In the Chinese black magic, these shadowy images also apply. There is the fearsome ***ku*** magic, which revolves around gruesome small "highly poisonous" animals, viz. serpents, scorpions, spiders, centipedes, frogs and lizards. There is also the quaint ***Lu Pan*** carpenter magic, which masons may use to curse irritating house owners. Among all the different types of Chinese black magic, none is more feared than ***Mao Shan*** black magic. However, it should be noted that the Chinese "black magic" is not necessarily evil. For example, the carpenter magic and ***Mao Shan*** magic, reputed to be forms of black magic, can be used for good purposes.

This book describes all of these but at the same time, also provides an insight like - why did black magic ever arise?

All the ancient legends point to a time when the world was once fair and free, from the mountains to the seas. Then, a gigantic series of battles occurred, which involved all the people in the world, sucking all the ancient races into its vortex of fear, destruction and death. The world was divided into two; one represented by the forces of "Light" and the other by the forces of "Darkness". Black magic originated during these times from the forces of "Darkness".

The different ancient races recalled the wars between the forces of "Light" against the forces of "Darkness". The Chinese depicted them as the battles that the Yellow Emperor Huang Ti had to fight against the first arch-rebel Ch'ih Yu, the Mountain

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Serpent and bull-headed demon-king, leader of the giants. The Hindus remembered them as the battles of Indra, King of Gods and the Storm God, against the Dragon Serpent Demon King Vritra, leader of the Vritra or Rakshasa demons (also retold in the Ramayana, the Brahmaniacal story of how the king of gods, Indra, with the help of Rama and Hanuman, destroyed the Demon King Ravanna, leader of the gigantic Rakshasa demon race. The Greeks remembered those wars as those of the clashes between the Gods and Titans, the later led by the gigantic fearsome Typhon, the Double-Serpents. The Tibetan legends told how the Yellow King destroyed the rače of the Black King. The Middle East Hittite legends portray how Teshub, the Storm God, rallied the gods against the terrible "**illuyanka**" Serpent. The Biblical traditions recorded these wars as those of the infamous Tower of Babel, when Nimrod staged his rebellion against God to try to rule the world.

The ancient legends of different races all over the world tell the story of a series of titanic battles when the world was almost overwhelmed by the forces of Darkness. The ancients reminisce that the dark forces were led by the gigantic leader of a tribe of giants often designated as the Serpent-Dragon King, who was originally good but deviated into evil. In those ancient battles, figures, famous in the ancient mythologies, fought, some for power and wealth, others for fame and valour, and yet, others out of compassion for the broad humanity. During those turbulent times, some figures switched sides; including the legend of the Serpent Goddess who betrayed the forces of "Darkness" out of her love for a hero who was only a "mere mortal".

Black magic started from those times. There are profound reasons why this brand of magic is termed "black" and is often associated with the serpent. It originated as a method, albeit an awesome method of doing things, but which deviated and came to be emotionally associated with "evil". For what was at stake was not just a battle of brute strength and power of magic it was the clash between two inherent opposing philosophies of life. One being that "might is right" while the other is that "love conquers all".

This book will unveil a number of surprising things about black magic. The compilation on the Chinese traditions about black magic is arranged in three basic sections, viz.:

- The first part describes the nature of black magic. This necessitates an understanding of the ancient Chinese ***Ganzhi*** system which contains all the permutations of ***Yin Yang***, the Five Elements, the 12 Zodiac Animals and the 28 constellations. For, black magic is merely one, albeit a fearsome powerful form, of the components of the ***Ganzhi*** system. The reader will learn why this form of magic is associated with the colour "black" and, which although can be used for good, often represents a degeneration of the ancient philosophies of the well-being of life.
- The second part describes the varieties of black magic known to Chinese tradition. This book endeavours to present the traditional counters to all these forms of black magic.
- The third part describes the ancient Chinese traditions and traces the origins of black magic to as far back as 2600 B.C. when the Yellow Emperor Huang Ti acted to destroy it together with the first black magician Ch'ih Yu.

  Black magic had its origins in the ancient serpent magic. The worldwide traditions about the "serpent" are examined. The ancient races had similar common legends of some ancient wars where black magic first appeared. The reader will also learn of that mysterious figure known as the Serpent Goddess who left the side of the Dark Lord and returned to the ***"Way of the Tao"*** and saved the ancient world from being dominated by black magicians. She became one of the most venerated figures in modern Chinese religion. For the Chinese, the serpent class of goddesses, who are different forms of this ancient Serpent Goddess, include Tien-Hou (Mother Goddess of Heaven), Kuan Yin (Goddess of Mercy), Ma Chor (Goddess of Seafarers) and Chang-O the Moon Goddess.

Underlying the contest between the forces of "Light" and the forces of "Darkness" is the fundamental principle that as long as a person adheres to the ***"Way of the Tao"***, he is immune to black magic. All human degeneration is due to a systematic deviation from the ***"Way of the Tao"*** caused by playing up the inherent human negative traits of greed and pride. The restoration of the ***"Way of the Tao"***, that is, the ***"Way of Shang Ti, the Imageless, Formless, One Supreme God"*** is humanity's best chance to achieve enduring peace, prosperity and happiness.

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PART I

# NATURE OF BLACK MAGIC

CHAPTER 1

# DEATH OF A BLACK MAGICIAN

## INTRODUCTION

The Chinese is one of the few modern races where magic has survived since the dim dawn of human history dating as far back as 4000 B.C. and which still forms a significant portion of religion. A belief in magic is to believe in the powers of the mystic, often by using secret names, spells, enchantments, formulas, pictures, figures, amulets and performing of ceremonies to produce supernatural results.

Since ancient times, people of all races and cultures have witnessed strange phenomena, which could not be explained as logical "natural" causes. These phenomena were said to be "supernatural" and were often attributed to unseen spirits or to a Supreme Unseen Being known as "God". In parallel with these strange phenomena, sprang the practice of "occult" sciences and magic, whose practitioners were purported to be able to cause and influence these strange phenomena.

Plopper (1935 p. 118) writes: **"Every ethnic religion is filled with magic. It is used as a method of gaining one's desires from the gods and of controlling the evil spirits which are ever ready to harm one. Through it they would win the blessings of long life, happiness and prosperity, but also an easy way of revenge. Wherever the gods fail to grant one's prayers, he resorts to magic as a plan to forcibly obtain his wishes. Through it, the unseen and hostile powers are governed for one's benefit, and the discomfiture of one's enemies."**

The occult sciences and magic always imply something mysterious or mystical and the events associated with them cannot be linked to logical explanations, especially from the viewpoint of modern science. They often presume the possession of esoteric knowledge will unlock mysteries and confer strange power. People who are believed to possess magical powers are often either respected or feared; and in the case of the later, may even be persecuted by their fellow humans or even by the ruling powers.

As science progressed, many strange phenomena, formerly unexplained, have been found to be of natural causes. However, there are still happenings which elude scientific explanations and there are people who will vouch for the genuineness of occult sciences. Exponents of magic believe that magic is merely "natural wisdom" and represents the highest yet undiscovered or ill-understood levels of natural sciences.

## DEFINITION OF MAGIC

"Magic" is defined as: [1] the use of charms, spells, etc., seeking or pretending to control events [2] any mysterious power [3] the art of producing an illusion by sleight of hand, etc. (The third definition is excluded from the usage of the term "magic" in this text). A related term "occult" is defined as [1] hidden [2] secret [3] mysterious [4] of mystic arts, such as magic, astrology, etc. "Magic" is thus only one of the "occult" arts. Shumaker (1972) includes among the occult sciences disciplines like astrology, witchcraft (often closely allied to "black magic"), white magic, alchemy.

Magic could be of two main types: [1] ceremonial or religious magic as seen in all religions and [2] natural magic. Often, lying between ceremonial and natural magic, there is a third type, viz. [3] astronomical or celestial magic which may be differentiated. The celestial magic may be regarded as an extension of natural magic but with emphasis to the heavens and the stars, and includes the art of astrology.

Magic is conducted by utilising rites, incantations, magical names, mystical characters and symbols, fumigations or burning. The mind of the operator of magic would be prepared through repentance, expiation, fasting, ablutions, cleansing, meditation and other ceremonies, including sacrifices.

The practitioner of magic usually has some knowledge of the orders of the universe and the earth, including the plant and animal worlds, and the properties of spirits. His knowledge would necessarily involve some understanding of astrology, herbalogy, mineralogy and even medicines. He may also understand mathematics and alchemy. According to Pliny, the first magician was Zoroaster the Persian (Shumaker 1972 p. 111). The magician was called "**magos**" by the Persian, "**philosophos**" by the Greek "**druydas**" by the Celts and "**prophetas**" by the Cabalists.

The Chinese magic is based on the concept of the "**Five Elements**", viz. fire, wood, water, metal and earth (Plopper 1935 p. 118). The Western concept of magic is also based on a similar principle, viz. that of the "**Four Elements**" viz. earth, water, air and fire (Shumaker 1972 pp. xvi, 222). The Western concept also has a fifth element which is called "ether and breath." These elements and their associated Cardinal Directions are the basis of a wide range of magical arts, including that of geomancy, e.g. the Chinese geomantic art of ***Feng Shui.*** The most powerful magic could be deduced to be based on the complete understanding of the concept of the elements. However, the ancient Chinese had a saying: "***The five elements are incomplete.***" (Plopper 1935 p. 118).

Magic makes use of mysterious forces which people do not yet understand and do not even believe in. The magic would be used to obtain certain basic objectives, viz.:

- To obtain blessings, especially wealth, health and long life. To the extreme, it may be used to try to heal a seriously ill patient.
- To invoke punishments. To the extreme, this may be very destructive to life and resources.

- To change a person's mind. A most popular one in this respect, would be to get someone to love someone he or she normally would not love.

## MAGIC IS THE POWER OF "WORD"

All magic assume, fundamentally, the power of the "word." Expressed in the proper manner and in the proper tone of voice, this power of "word" can force both inanimate and animate objects to obey the will of the magician. Even the course of the sun can be stayed by a word. No spirits, either demons or gods, can resist the power of "word".

All the ancients recorded that creation came into existence through the utterance of a word by God.

In modern religions, remnants of the fundamental powers of the "word" of ancient magic are seen in prayers. In modern psychology, it is realized that the spoken "word" can have immense therapeutic healing values in the treatment of psychiatric cases. "Words" can be inspirational or discouraging.

The "word" may not even need to be spoken, but could be written; hence, the power of the written charms.

## BLACK MAGIC, THE DEVIANT MAGIC

It is common to come across stories of black magic among the Chinese and other cultures all over the world. Black magic represents the most depressing section in the history of the occult sciences.

Shumaker (1972) differentiates "white" magic from "black" magic as "allowable" spiritual magic. On the other hand, "black" magic or **goetia** involves demonic powers or some pacts with the demons, implying "non-allowable" practices where the operator's soul could be in danger in a judgment by God. Black magic is regarded as the infamous, unhappy part of the two main divisions

of magic. It is said to have to do with foul spirits and consists of enchantment and wicked curiosity. It could be labelled as sorcery or witchcraft.

There is hardly anyone who does not have his or her favourite story of having known someone affected by black magic. Black magic, of course, conjures up in one's mind the picture of using spells and evil spirits to harm a person. It can be imagined that evil, horrible magic rituals are conjured up by powerful, fierce and cruel black magicians to cause gory spectacular deaths. The victim may be desperately looking for a counter spell. He would be seeking some powerful black magician to fight and undo the works of the other black magician. Thus, unrestricted to just the so-called primitive societies, all kinds of sickness and unexplained unpleasant happenings would be attributed to black magic.

Sybil (1971 pp. 32-33) gives an interesting look into the minds of people seeking particularly to use black magic. There are people who believe others have done evil to them. In the heat of their own tempers and fears, they would demand of the magician to do something about it. It is not uncommon for them to demand that the enemy be destroyed. It is also not uncommon for such people to endow themselves with the purest virtues while depicting the enemy as all wicked. The black magician will be sought after by such people and often, will promise destruction in return for money. Initially, the mere promise of destruction could assuage the feelings. But after a while, these people would become more demanding as their characters degenerate until such that even petty strife would become sources of ill-feelings. Sybil (1971 p. 33) says that the black magician offers these people no real solution. The "whammy", curse or hex are all too easy to use as a panacea for other people's mental sickness. Such people should instead do with finding the means to restore harmonious existence, a balance in life and seek their own way towards ultimate goodness.

In ancient times, magic occupied a scared position within the ancient religions. With the unscrupulous intention to seek gains of money, power, fame and even love, the so-called magician was ready to perform any sordid and dubious scheme. The deception

was made all the easier because of ignorance and inherent greed of the general public.

Certain parts of the ancient magic were easily manipulated by unscrupulous magicians and degenerated into sorcery, demonology, witchcraft, associations with demons and ultimately those who dealt in the degenerated art became known as the associates of the Devil.

## CHARACTERISTICS OF BLACK MAGICIANS

Not all black magicians are wicked, as some do bring benefit to their societies. However, for most, their evil traits can be recognized as follows:

Obtains pleasure out of using forces destructively. Enjoys the macabre.

***White magic is devoted towards healing or helping people find harmony in life.***

Believes in the forces of evil and has a negative outlook.

***White magic believes in good and in the positive ways of life.***

When things go wrong, powerful black magicians often go mad and their lives become disordered.

Exults in power which forms his guiding light and which is never enough for him. He is prepared to go into excesses to obtain this power and enjoys the search for such.

***The white magician respects power but will not use it unless necessary.***

Despises kindness, humility, sympathy, empathy and

selflessness. Inclined towards hatred, lust and all sorts of intense ill feelings.

The most fearsome trait of the black magician is that he would rationalize his power to kill as a good thing.

Due to their dark moods, black magicians are prone toward antisocial activities and reject normal values. This may, but not necessarily always, show up in their tendency for sacrilege, defilement, reversal, inversions and desecrating the rites and symbols of other religions. They may also indulge in sexual perversities like homosexual or lesbian behaviourism of a sado-masochist nature, ending with the ultimate rite of human sacrifice.

Seeks to dominate and control occult powers.

***The white magician acknowledges and respects them.***

Works mainly for evil.

***The white magician works for good.***

Tends to gamble everything in a "double-or-nothing" type of spell. Likes to test his prowess.

***The white magician always conserves power rather than use it all up.***

The black magician takes payment in the form of money, some blood and also peace of mind from his clients. It is reminiscent of the saying, "giving the devil his dues".

He would boast, "It's much more exciting than white magic. I have power over people, a good job, and insight into some very good business arrangements."

## DEATH OF A BLACK MAGICIAN

During the Han dynasty, the Emperor Wu (140 to 86 B.C.) was a highly superstitious person and saw ***kwei*** and ***shen*** everywhere (Groot 1892, Vol. IV, p. 1012): At one time, he was dependent on a ***wu*** from the Yueh region. This powerful ***wu*** was able to cast death spells on chosen victims and could divine for the emperor the thoughts and intentions of others. But there was in his court, one by the name of Tung Chung Shu, a celebrated Confucian scholar, who remonstrated against the emperor for his involvement in the black arts.

Angered, the emperor one day told Tung to be ready for death, for he had ordered the ***wu*** to cast a death spell on Tung. The Confucian scholar put on his court dress and walked to the southern side of the court and faced south. Tung produced a Classic from his sleeve and started to recite the sacred contents.

The ***wu*** invoked his magic and went into a trance. But half way through his magic ritual the ***wu*** suddenly died. Emperor Wu then realized his error. Tung was promoted. The emperor henceforth resolved only to worship ***Shang Ti*** the One Supreme God and renounced all involvement with spirits and the black arts. This story illustrates the belief in the power "***Tao***" of God, in overcoming all kinds of evil.

### The Power of *Tao*

The basis of the power demonstrated by Tung is that evil spirits are those of ***sie*** or ***yin*** and, are therefore, not in harmony with the ***Tao***, that Supreme Divine Essence, from which all things originated. The ancient Chinese knew that a person is composed of 3 parts ***shen*** and 7 parts ***pao***. Due to the ***shen*** in Man, the spirits are more afraid of Man than the other way round. Those who are ***ching*** or ***twan***, that is, in harmony with the ***Tao***, possess the inherent power to expel and destroy the evil spirits.

The doctrines of ***Tao*** are believed to be the works of our first and holiest ancestors, who knew better than any other human beings, as to what is the ***Tao***. Among the ancient Classics, the ***I Ching*** in particular, stands first to being the holiest and possesses the most extensive power to exorcise demons. There are at least three ways in which the Classics helps a person to ward off evil:

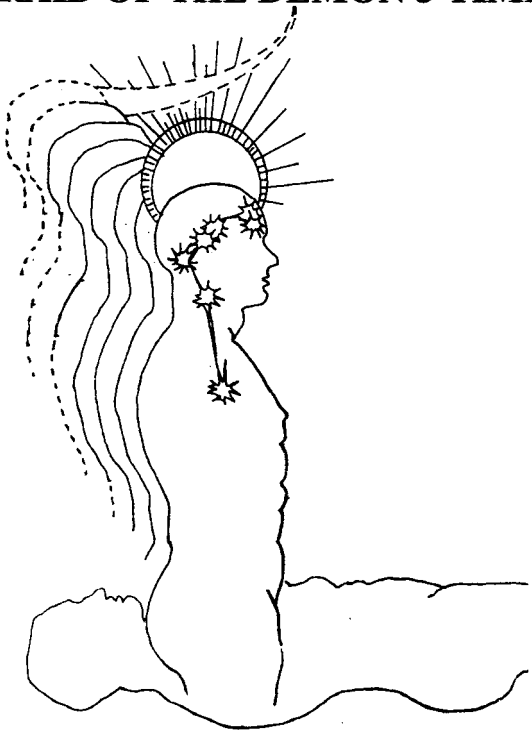
- o A person gains confidence that evil spells will not work. This confidence alone will strengthen the human spirit and may well be enough to destroy the black magic. In converse, those who fear black magic are most susceptible to the black arts. Black magic thrives on fear.
- o The Classics contain age-proven wisdom. A person reciting them will attain the knowledge of how to get out of a situation caused by the effect of an evil spell.
- o Ultimately, the Classics are believed to be the doctrines of ***Shang Ti***, the Imageless Supreme God. Those who faithfully study the Classics are in reality, invoking ***Shang Ti*** the Supreme God. Such a person would be under Divine protection. Which spirit dare challenge the Most High? Would the Most High stand aside while a black magician tries to harm the righteous man?

The degenerate black magic exists only at the lower levels. It cannot match against other powers in the higher levels, like ***Tao***, which is the highest. Thus, all true religions advocate that those who are pure and always seek the will of God, will be immune against the black arts.

Long ago the ancients knew that "**...we cannot discover by human skill what is above nature. The work is therefore to be accomplished by Divine Light ... the light of the Divine Mind is never poured into a soul unless the soul turns itself completely toward the mind of God, as the moon turns toward the sun. The soul does not turn toward mind except when it becomes mind itself. Indeed , mind does not exist until it has laid aside**

# THE *SHEN* OR "SPIRIT" IN MAN

**THE CHINESE BELIEVE THAT A PERSON COMPOSES 3 PARTS *SHEN* AND 7 PARTS *PAO*. THUS, THE CHINESE PROVERB SAYS "THE DEMON IS AFRAID OF MAN 7 TIMES, WHILE MAN IS AFRAID OF THE DEMON 3 TIMES".**



**SO LONG AS A PERSON'S *SHEN* IS STRONG, HE IS IMMUNE TO BLACK MAGIC. THE BLACK MAGICIAN WOULD TRY TO HARM SUCH A PERSON AT HIS OWN PERIL.**

**the deceptions of the senses and then mists of fancy. For this reason Mercury (i.e. Hermes Trimegistus) simply puts aside the fogs of sense and of fancy, bringing himself thus to an approach to mind; and presently Pimander, that is, the Divine Mind, flows into him, whereupon he contemplates the order of all things, whether they exist in God or flow from God. At length he explains to other men what has been revealed to him by the Divine Power."** (Ficino, as quoted by Shumaker 1972 pp. 255-256).

A person who is imbued with even the least of the Divine Essence can never be harmed by any black magic. Instead, the black magician runs a high risk of being destroyed by the repelled evil he created. The dangerous risk in black magic is that, often, many spells reverse themselves onto the spell-maker (Sybil 1971 p. 76).

CHAPTER 2

# THE *WU*, SHAMAN OR MAGICIAN?

## THE ORACLE BONE MEANING OF *WU*

The ancient Chinese recognized that certain classes of people practised magic. They include the shamans of very early times, known as ***wu*** or ***hsi.*** Lady shamans were also known as ***chu.*** In later times they assumed the functions of priests and were known as ***sai kong.***

The Shang oracle bone graph for the ***wu*** was originally a cross formed by two lines (or "sticks") lying perpendicularly one across the other (Hsu and Ward 1984 p. 408). ***Shih***, meaning to divine by using stalks of plants, contains the cross surrounded by two bamboos at the top and two hands at the bottom. The Shang oracle bone graphs for "shaman" and "stalk-divining" are closely related, indicating that the earliest function of the shaman was to divine by using the milfoil stalks from as early as the Shang times (Hsu and Ward 1984 p. 417).

## *LING* FOR "SPIRIT"

A further modification in the nature of the functions of the ***wu*** is found in the Chinese word ***Ling*** for **"Spirit"**, which is a very complicated ideogram. Such a word clearly indicates that the overall meaning of ***Ling*** is a composite of the individual meanings of the sub-characters. The Chinese word ***Ling*** composes of three descending sets of sub-characters:

- The first set at the top is ***yu*** for "rains". It has the words (1) heaven (2) cover, and (3) water (ancient form). This first set, meaning "cover with water" is also the word for "rain".
- The next set in the middle is the word ***kou*** for "mouth" in triplet. It denotes three persons and indicates the inherent triple form of the "Spirit".
- The third and last set at the bottom is ***wu*** which means "worker of magic" and has the words for (1) man, and (2) work. The third word is a **gammadion** ideogram.

As ***Ling*** means "**Spirit**," some of the sub-characters must refer to "spirit things." Weiger (1965 p. 288) writes that in the word ***yu*** for "rains" the top line represents the "sky" while the four dots the raindrops, and the inverted "u-shaped" line the clouds. The "sky" could refer to "one" for "Heaven" and could indicate spiritual things from Heaven. The first and second sets of words together also form the word ***Ling*** for "falling of rains in big drops" (Weiger 1965 The pp. 182-183).

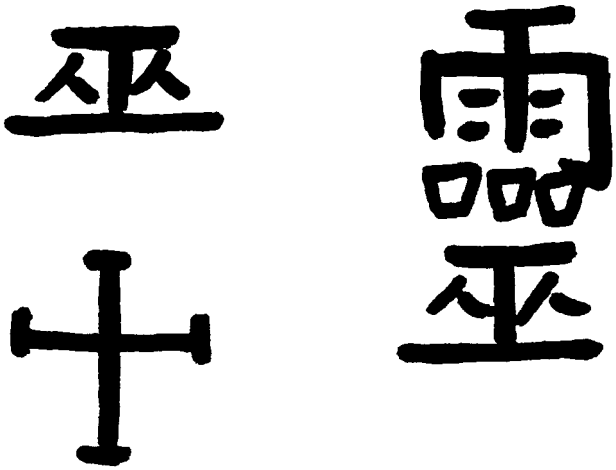
***Wu*** means witches, magic, incantations. The word represents two persons working together and reflect the ancient practice of two witches dancing together to bring rains (Weiger 1965 p. 80). The sub-characters of ***wu*** for "two men and work" whose combination mean a "magician" could convey a sense of the "supernatural".

These sub-characters would have natural places in the overall meaning of ***Ling*** for "**Spirit**". But what of "three mouths" and "water or rain"? What kind of auspicious event would connect all these sub-characters? One like the Biblical story of the Spirit of God coming down from Heaven hovering over the water to initiate Creation:

> ***In the beginning God created the heaven and earth ...And the Spirit of God moved upon the face of the waters.*** (Genesis 1:1-2).

# THE CHINESE CHARACTERS FOR: "*WU*" and "*LING*"

**left: THE ORACLE BONE WORD FOR "*WU*" (magician) SIGNIFIES FOUR DIRECTIONS. THIS INDICATES THAT THE *WU* DEALS WITH POWERS OF THE FOUR DIRECTIONS.**



ORACLE BONE

**right: THE WORD "*LING*", (spirit) HAS THE CHARACTER "*WU*" AND ALSO "RAINS", REFLECTING THE ANCIENT ROLE OF THE *WU* IN BRINGING RAINS.**

The "three mouths" are indicative of the Triune character of God, a common motif inherent in many cultures! The ancient Chinese thus knew the legend of the role of the Spirit in Creation and hence associated major features of that Creation to derive the meaning of ***Ling*** for "Spirit".

Another word closely related to ***Ling*** for "Spirit", also pronounced ***Ling***, means "to offer to heaven jade" or certain dances to obtain rains (Weiger 1965 p. 182). Rains were the first things asked for by ancient magicians and sorcerers because the people then depended on rains for life.

All these words mentioned above indicate that during the earliest times magic was performed to bring rain as a blessing from the heavenly God. The magic ceremony was often in the form of a dance and may be accompanied by offerings of jade.

## ORIGINS OF THE *WU*

The ***Shan Hai King***, a text going back to the second millennium B.C., has twenty-three references to ***wu*** shamans, including special mountains for shamanistic ascent (Chang 1983 p. 48).

King Chao (515-489 B.C.) of Ch'u read in the ***Shu King*** that the great sage Ti Shun commissioned "Ch'ung and Li to cut the communication between heaven and earth". His minister's clarification of this was recorded in the ***Kou Yu***, a fourth century B.C. text (Chang 1983 pp. 44-55):

> ***Anciently, men and spirits did not intermingle. At that time there were certain persons who were so perspicacious, single-minded, and reverential that their understanding enabled them to make collation of what lies above and below, and their insight to illumine what is distant and profound. Therefore the spirits would descend into them. The possessors of such powers were, if men, called "hsi" (shamans), and, if women, wu (shamanesses). It is they who supervised the positions***

***of the spirits at the ceremonies, sacrificed to them, and otherwise handled religious matters. As a consequence, the spheres of the divine and the profane were kept distant. The spirits sent down blessings on the people, and accepted from them their offerings. There were no natural calamities.***

***In the degenerate time of Shao Hao (traditionally put at the twenty-sixth century B.C.), however, the Nine Li threw virtue into disorder. Men and spirits became intermingled, with each household indiscriminately performing for itself the religious observances which had hitherto been conducted by the shamans. As a consequence, men lost their reverence for the spirits, the spirits violated the rules of men and natural calamities arose. Hence, the successor of Shao Hao, Chuan Hsu charged Ch'ung, Governor of the South, to handle the affairs of heaven in order to determine the proper place of the spirits, and Li, Governor of Fire, to handle the affairs of Earth in order to determine the proper places of men. And such is what is meant by cutting the communication between Heaven and Earth.***

The spirits were believed to be wiser than the sages and the ability to gain access to that wisdom was requisite for political authority. Legend indicates that there was a time around 2,600 B.C. when everybody had access to Heaven and its wisdom through the shamans. The system appeared to ran amok with various tribes, starting with the ***Jiuli*** tribe, setting up and boasting of the prowess of their ***wu*** and seeking to impose their beliefs on others. People often became poor as a result of having to offer endless and often useless sacrifices. The emperor Chuan Hsu had to clamp down upon such practices. The ancient status of the ***wu*** remained only with the southern barbarians. Later, the tribe of ***Sanmiao*** reverted to the ways of ***Jiuli*** and Yao reappointed the descendants of Chung and Li to deal with the "communication between heaven and earth" and the practice continued through the Hsia and Shang dynasties.

After that, in northern China, those who controlled the access had the wisdom and the authority to rule. Shamans became crucial members of the court; often the king was himself, the chief shaman.

Emperor Ta Yu, founder of the Hsia dynasty, was powerful enough to stem the floods. His gait, the so-called "Dance of Yu" was later adopted as a special gait used by shamans. Tang, founder of the Shang dynasty, made rain through a ceremony and Hou Chi had the special ability to make his crops grew better than those of other farmers. The Shang oracle bones thus show that the king was often the head shaman:

> ***In the oracle bones inscriptions stating that the king divined or that the king inquired in connection with wind or rain-storms, rituals, conquests, or hunts. There are also statements that "the king made the prognostication that...", pertaining to weather, the border regions, or misfortunes and diseases; the only prognosticator ever recorded in the oracle bone inscriptions was the king... There are, in addition, inscriptions describing the king dancing to pray for rain and the king prognosticating about a dream. All of these were activities of both king and shaman, which means in effect that the king was a shaman.***

The king was not the only shaman but was obviously assisted by other religious figures, who were often included in the group called the ***wu.***

The term ***wu*** came to be generally applied to those involved in communications with the spirits. They included experts in exorcism, prophecy, fortune-telling, rain-making and interpretation of dreams and magic healers or doctors. The functions of the Chinese ***wu*** are very alike to those of the Siberian and Tungus shamans and it is convenient to use the term "shaman" as a translation of ***wu.***

## HISTORICAL ROLES OF SHAMANS

According to legend, the first doctor was a ***wu***, the shaman (Hsu and Ward 1984 pp. 358-359). The earliest famous doctors were ***shamans***, e.g. ***Wu-hsien, Wu-hsiang***, etc. By Eastern Chou's times, the functions of the doctors were recognizably separated from those of the ***wu***; so much so that there arose the saying, "He who believes in a shaman will not be cured". The shaman may be called to divine the outcome of an illness; but a doctor would be called to treat the illness. In the Spring and Autumn Period it was still the custom to invite both the shaman and the doctor to treat illness (Hsu and Ward 1984 p. 356).

One of the graphic variants for the "doctor" contains the sub-character ***wu*** for shaman. In ancient times, when an illness was treated, the shaman was called to pray and medicine was used as a supplement. In Shang times, castrations and amputations were carried out on criminals and this implied that medicine to stop bleeding and prevent infections were known.

By Eastern Chou times, the shaman was differentiated from the doctor; the former using religious-magical-psychic methods while the doctors used medicines. Both shamans and doctors may be called when a person was sick; the shaman to divine the results and the doctor to treat the illness with medicine.

According to Hsu and Ward (1984 p. 367), important persons before the time of Yellow Emperor Huang Ti were often portrayed as half-human and half-animal. Pien Chueh, was said to have lived during Emperor Huang Ti's time and was reputed to be a half-man half-bird who used stone needles to cure, via acupuncture (***Pien*** means magpie). The bird form could be due to that the shaman, while treating the disease, assumed a bird costume. Another reason is that medicine originates in cults where bird worship was prominent. The Thunder God, so often invoked against evil, is a half-human, half-bird deity.

Early references alluded to "nine shamans", "Eastern shaman", "Northern shaman" and "four shamans"; indicating that the ***wu***

was associated with the ***Ganzhi*** system of the ***Pakua*** and the Four Cardinal Directions.

By the Warring Kingdoms era, the shaman's functions still included that of calling for rains during drought, curing illness and performing funeral rites. The shaman could communicate with the spirits and often after his death, the shaman was worshipped and offered sacrifices.

In fact, the Chinese word "***hsia***" for "summer" is believed to be a pictograph of a shaman wearing a spirit costume and dancing. Summer was the common time of drought when the shaman had to perform magic to bring rains (Hsu and Ward 1984 p. 439).

The female shaman was called ***chu*** and was often associated only with the function of praying, especially to spirits of ancestors. By the Warring Kingdoms era the ***chu*** was of higher status than the ***wu.*** The ***chu*** could not communicate with the spirits but could pray for blessings, good harvests and to stop untimely rains, droughts, war and diseases.

## The Use of Phosphorescence by Shamans

The oracle bone graph for "phosphorescence" (***lin***) shows a man with small dots around him (Hsu and Ward 1984 pp. 413-414). Human bones contain phosphorus which is easily oxidized when the bones are exposed to air, giving off a greenish glow. Thus, in ancient China, this light could be seen on dark nights in cemeteries, where sometimes bones are exposed to the air when dug up by scavenging animals. Fresh bones do not emit this glow, for only bones that have laid for many years do so. Light emitting from the resting places of the dead would have made the sight even more frightening. Thus, some shamans might have applied phosphorus obtained from other animal sources on to their clothes, so that, as they danced, their clothes glowed eerily like the mysterious lights in the cemetery.

The old oracle bone graph ***mei*** for demon depicts a kneeling ghost with two dots in front of his face, indicating flickering lights

on his body.

The graph ***shun*** for hibiscus is very similar to that for "phosphorus", except that the man in "shun" is enclosed in a box. This may indicate the ancient Chinese knew that phosphorescence is a short phenomenon and is best seen when enclosed in a dark place like a box or cave. The brief time span of the glow led to it being given the name of ephemeral hibiscus. It is also likely that the legendary Emperor Shun was a shaman who knew how to use phosphorescence.

## The Oracle Bones

In the third millennium B.C., people of northern China were the first to use shoulder blades of animals for divination (Chang 1983 p. 48). They used the method of heating the bones and interpreting the resultant cracks. By the time of the Shang dynasty in the middle of the second millennium B.C., three new features arose:

- Widespread use of turtle shells as well as shoulder blades.
- Sophisticated preparations of bones, especially incisions of series of lines and holes after initial scrapings and polishing.
- Carvings of inscriptions on the bones.

The Shang oracles were undertaken in the royal courts under the king's direct supervision, exclusively for his ritualistic and political purposes. A large number of ***wu*** officials assisted. The diviner applied the heat from below the bones to produce hairline cracks on the shell opposite. The cracks were interpreted by the diviner, or frequently, by the king himself. The method of interpretation of the cracks is now not known.

The practice began to decrease after the fall of the Shang and disappeared soon after. However, the use of shoulder blade bones

for divination surprisingly continued in a large part of both the northern and southern hemispheres until recently.

The inscriptions in the oracle bones show that questions were asked of long-departed ancestors. The word ***pin*** for guest was commonly found on the bones and seems to denote that the spirit was treated as a guest during the ceremony. Sentences would run "the king receives as guest ancestor so-and-so" or "the king receives as guest the Supreme God"

Music and dances were part of the ceremony. Alcoholic beverages in bronze vessels were served and it is wondered if the shamanistic "visions" could have been due to alcoholic influence.

## The status of the *Wu*

The ***Chou Li*** describes three offices under the minister of households, ***zongpo***, whose functions have religious or supernatural bearings (Wu 1982 pp. 10-16):

- The first office consisted of the diviners. They employed the use of the milfoil stalks and oracle bones to consult the Eight Trigram and 64 hexagrams of the ***I Ching*** to divine the future.
- The second office consisted of the invokers. They offered the invocations and prayers and were often the masters of ceremonies.
- The third group consisted of the ***wu***, the typical "witch" or "sorcerer". Their main function was the rain dance. However, they may be given the roles of guarding buried sacrifices or accompanying their masters to houses of mourning.

The ancient bureaucracy was divided into six grades. Senior diviners and invokers would reach the fourth grade and their juniors the first to third. But the two highest ranking ***wu*** seldom went

above second grade, their juniors had no rank at all. This showed that the ***wu*** were regarded much lower than the diviners or invokers. When a procession of the lord proceeded to the house of mourning, the ***wu*** with the funeral invoker might lead with the peach wood broom to ward off evil. But when the lord entered the house of mourning the ***wu*** had to remain outside, while the invoker would enter with his master. The purposeful leaving of the ***wu*** outside was said to be a mark of respect and reflected how the ancient Chinese warily regarded people with occult powers.

## THE *SAI KONG*

There is a class of people, called the ***sai kong,*** who occupy themselves exclusively with sacrificial work, exorcising magic, soothsaying and divination (Groot 1892 VI p. 1243). They could call for help from spirits or subject them to perform their needs. The word ***sai kong*** is a local derivative of the term ***shi kung***, the first character meaning "master" and the second "honourable". The ***sai*** or ***shi*** is an abbreviation of ***shi wu*** or "***Wu***-ist master". The ***sai kong*** are in the eyes of the people the most important representative of the ***Wu***-ist priesthood.

The ***sai kong*** are married men and fathers. They wear no distinctive dresses unless they officiate. Hence, under normal circumstances there would be no way to differentiate them or their homes from others. The only clue may be a sign-board bearing the inscription "There is a Taoist altar here". Their houses usually double as temples and their families may be involved with the making and sale of the ceremonial things.

As a rule, the altar of the ***sai kong*** displays the pictures of Lao Tzu and also Chang Tao Ling.

Usually, the ***sai kong*** designates one of his sons to succeed him; so the ***wu***-ship is hereditary. There are good reasons for this:

- No father who possesses that precious treasure of mystic knowledge of ceremonies, formulae, charms and spells by

which magical power may be efficiently exerted over gods and spectres will divulge it to strangers if he can possibly avoid it.

- The system of magical powers, without which the ceremonies, spells and charms may be almost useless, is most compatible or homogeneous to the ***ling*** or ***shen*** power the child receives from his father.

In fact, a good ***sai kong*** can be distinguished by his long lineage of ancestral priesthood. If necessary, the ***sai kong*** will adopt someone who is the son of a colleague.

The great talisman of the ***sai kong*** is actually the very power of his ***shen*** which supplies the high mental intelligence or ***shen ming*** and ***ling*** or spirituality. He often has clear-sight and foreknowledge of the future.

Paternal instructions over the years would have familiarized the child with the details and secrets of the profession. Prior to the graduation day, he would isolate himself in a clean cell or closet, to pass seven or ten days in abstinence from meat, fish, onions, leek, garlic and spirituous liquor. During this purifying vigil, he washes his body frequently and from time to time put on new clothes. The process of purification is furthered by invocations, spells and conjurations learned from his father. This rite is described to some extent in the ***Li Chi.***

The last day of the vigil saw a lively show at the temple. For at least three days, a sacrificial mass was celebrated at the expense of the family. Honour was given to the idols of the temple and the gods of the altar. The candidate would be carried from his retreat to the temple on someone's back without touching the ground. The chief in the temple would interrogate him about his vigil. He usually had to climb the sword ladder to prove himself. Many ***sai kong*** boasted of the number of rungs of the sword ladder they climbed in their life as this reflects their status and power. The candidate would then make a round of the notables in the community.

The ***sai kong*** has a number of duties, viz.:

- The most important being the sacrificial work.
- Exorcism, which is a heritage of the older ***wu***-ist practice.
- Magical-medical work in treating illness.

## THE "FAMILIAR SPIRITS" OF THE *WU* OR *SAI KONG*

In ancient times, the traditions of the ***wu*** or ***sai kong*** tended to be restricted to within the family. Hence, the secrets of the practices and powers of the ***wu*** or ***sai kong*** tended to be passed down and inherited by their descendants.

One of the things associated with the ***wu*** or ***sai kong*** and which often gives the ***wu*** or ***sai kong*** much power and feared reputation, is the spirits. Spirits by nature cannot die, or are at least much longer lived than their human associates. When the ***wu*** or ***sai kong*** dies, the spirits associated with him usually seek out a family member to associate with. Through this, the spirits tend to stay long with the family down the generations. They are known as **"familiar spirits"**; that is, spirits associated with the family.

Not all family members of the deceased ***wu*** or ***sai kong*** may wish to accommodate the spirits. There are cases where the spirits, thwarted in their wishes to be associated with particular members of the family, would harass the members until they consented to accommodate them.

The bond between the spirits and the original ***wu*** or ***sai kong*** is the strongest. As the spirits pass down through the generations, the relationships between the spirits and the new ***wu*** or ***sai kong*** may become strained, as it usually is the case, due to negligence or misunderstanding of the original arrangements. Thus, spirits have been known to punish the new ***wu*** or ***sai kong.*** The age-old saying that a ***wu*** or ***sai kong*** is ill-fated could be due to this degeneration of the bonds between the new ***wu*** or ***sai kong*** and the spirits, the later taking out their disagreements and exacting revenge upon their human associates.

It is said that if the ***wu*** or ***sai kong*** has no one to pass his familiar spirits to, he could be liable to suffer an agonizing death. Apparently,

it is the duty of the ***wu*** or ***sai kong*** to ensure a smooth succession to some suitable human being. The ***wu*** or ***sai kong*** would be punished for any negligence in this respect.

## THE WITCHES

Besides the male ***sai kong***, there are also female Taoist witches known as ***Tao Nai-nai*** (Dore 1917 p. 546). They are of two main groups, one being non-vegetarians and the other vegetarians. The later not only avoid meat as food but also vegetables with strong flavours such as onions, garlics, shallots. The vegetarian witches are further divided into those who use the "Three Formulas" and those who use the "Five Formulas." These witches profess to be able to cure all diseases.

The Taoist witches are generally deemed to be able to communicate with the weasel or fox demons, by which they could be possessed with when working their magic. They are known as "Weasel Dame" (***Hwang Ku-niang***) or "Fox Dame" (***Hu Ku-niang***). In their private homes they would build a small millet stalk shrine, pasted with coloured papers, dedicated to the demon. In the outskirt of towns it may be in the form of a small low earth structure covered with branches; these are shrines dedicated to the weasel demons and should not be confused with those devoted to the "god of the soil". Often, new witches are recruited from ladies reputed to have been cured by these animal demons. This usually happens in the case where a patient having been cured of an ailment, wishes to return the favour.

The witch must be begged to come to the house to work a cure to heal the sick person. She must also not be allowed to walk on foot and, therefore, must be carried in a cart or even wheel barrow. She must be pampered with tea, drinks and cakes before proceeding to work her magic. A small table would be set up, with two candlestick holders and an incense holder for the joss sticks. There would be a bowl of water and three coins placed in front of the incense holder, and mock money on the table. A chair is placed beside the table. The witch would wash her hands in

the water and then light the joss sticks. She would take the joss sticks outside, pray to Heaven and then enter the house to place them in the incense holder. She would then watch the characteristics of the ashes, as these would tell how the patient would fare.

If the prognostication looks unfavourable, the witch could resort to calling in her demon. She would then be possessed in a trance and would proceed to try to work a cure. After the spirit have left, the witch would then carry out various incantations and prayers deemed necessary.

In ancient times, the witches gained a notoriety over their prescription when recovery for a sick person seemed impossible. Unless a certain child dies, the sick person would die, for the two souls are opposite to each other. Under such circumstances, the parents or relatives may kill one of the children to save the life of the elder.

CHAPTER 3

# THE *GANZHI* SYSTEM AS THE SOURCE OF ALL MAGIC

## INTRODUCTION

The full secrets of Chinese black magic cannot be understood without referring to the source of all magic in the ***Ganzhi*** system; particularly with reference to its association with the Four Heraldic Animals of the Four Cardinal Directions. Time is the essence of life and the ancient Chinese measured the interactions of time with everything else by the ***Ganzhi*** system. This system is attributed to Danao, advisor to the Yellow Emperor, Huang Ti (alias Gongsun or Hsien Yang; 2677 B.C.) (Wu, 1982). The system was devised much earlier and Danao must have been instructed by the Emperor to refine it.

The complex ***Ganzhi*** system is full of cyclic symbols, which are particularly associated with Chinese astrology as well as the geomantic art of ***Feng Shui***. The popular Chinese Almanac, the ***Tong Shu***, reflects several applications of ***Ganzhi***'s lore to everyday life. The cyclical symbols of the ***Ganzhi*** system plays tremendous role in Chinese culture and cast vast influence on the everyday life of the Chinese people.

## THE TEN CELESTIAL STEMS AND TWELVE TERRESTRIAL BRANCHES

The ***Ganzhi*** system is basically made up of two groups of

twenty-two symbols; ten belonging to ***tiangan*** (Ten Celestial Stems) and twelve belonging to ***dizhi*** (Twelve Terrestrial Branches). These twenty-two symbols of the Ten Celestial Stems and Twelve Terrestrial Branches regulate all things in the Universe. The two groups of the ***Ganzhi*** system are as follows:

A. Ten Celestial Stems (***Tiangan*** or ***Shih T'ien Kan***); also known as Ten Heavenly Stems or Denary series and are represented by the Milky Way. The ***tiangan*** Celestial Stems system is associated with the Four Heraldic or Supernatural Animals and the Four Cardinal Directions (South, East, North, West) and Seasons (Summer, Spring, Winter and Autumn). This complicated ***tiangan*** Celestial Stems system comprises of Five Elements, each with a hard or soft aspect, giving ten symbols:

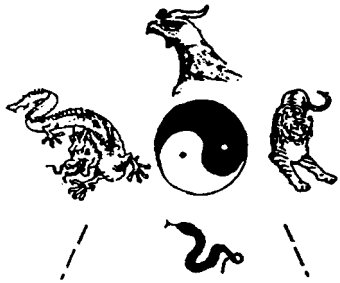
1. ***JIA*** (hard wood) trees
2. ***YI*** (soft wood) hewn timber
3. ***BING*** (sun fire) lightning
4. ***DING*** (kitchen fire) burning incense
5. ***WU*** (mountain earth) hills
6. ***JI*** (sand earth) earthenware
7. ***GENG*** (rough metal) metal ores
8. ***XIN*** (refined metal) kettles
9. ***REN*** (sea water) salt water
10. ***GUI*** (rain water) fresh water

The Ten Heavenly Stems reflect the influence of Heavenly forces related to the Five Elements as disposed according to the Four Directions of the compass. Therefore, ***tiangan*** illustrates the major influence of space (movement of the tilted earth) in interactions with time to create the four major seasons.

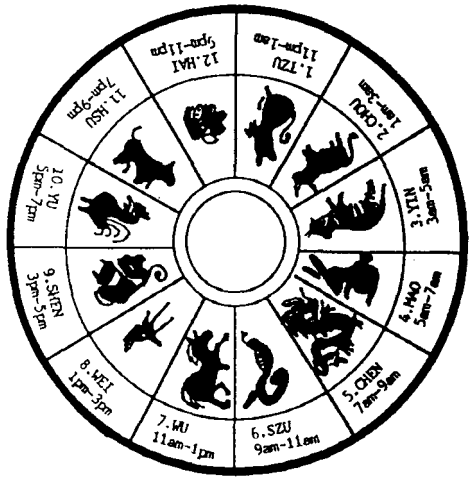
B. Twelve Terrestrial Branches (***dizhi***); also known as Twelve

# THE *GANZHI* SYSTEM

## COMPRISING OF *TIANGAN*'s TEN CELESTIAL STEMS AND *DIZHI*'s TWELVE TERRESTRIAL BRANCHES, IT IS THE FOUNDATION OF ALL MAGIC.



**CELESTIAL STEMS**




**TERRESTRIAL BRANCHES**

## THE CELESTIAL STEMS ARE THE FIVE ELEMENTS WHILE THE TERRESTRIAL BRANCHES ARE THE TWELVE ZODIAC SIGNS.

Earthly Branches or Duodenary series. The ***dizhi*** system is popularly associated with the twelve animal signs of the zodiac: rat, ox, tiger, hare, dragon, serpent, horse, sheep, monkey, cock, dog, and pig:

1. ***ZI*** (rat)
2. ***CHOU*** (ox)
3. ***YIN*** (tiger)
4. ***MAO*** (horse)
5. ***CHEN*** (dragon)
6. ***SI*** (serpent)
7. ***WU*** (horse)
8. ***WEI*** (sheep)
9. ***SHEN*** (monkey)
10. ***YOU*** (cock)
11. ***XU*** (dog)
12. ***HAI*** (pig)

The Terrestrial Branches are factors on the Earth's plane. The units of the ***dizhi*** system is equated with the twelve units representing the different times of the day (each unit being a double hour), the twelve months of the year and the twelve years; all of which correspond to the twelve zodiac animals. They also mark the twelve terrestrial directions and the location of the earth dragon ***ch'i*** forces. These twelve years compose one full Jupiter cycle.

The combination of the ***tiangan*** and the ***dizhi*** symbols forms a sixty units cycle. The cycle starts with ***jiazi*** (hard wood rat) and ends with ***guihai*** (rain water pig). Once the cycle is completed, it is repeated. This cycle is known as the "***jiazi*** cycle". As the name implies, the start of the sixty units cycle begins with "hard wood rat".

A perfect permutation of all possible combinations would lead to a total of one hundred and twenty possibilities and not sixty. The "***jiazi*** system" is just repeated through six times to obtain sixty units. This is paralleled by a repeat of the "***dizhi*** system" through five times to also get sixty units. It always results in the odd units from the Terrestrial Branches pairing with the odd units from the Heavenly Stems, forming the cycle of sixty years.

Due to this sixty-year series, the ***Ganzhi*** system is also known as the **Sexagenary** cycle. Three **Sexagenary** cycles in a row form

three ***Yuan***s (higher, middle and lower ***Yuan***s) totalling one hundred and eighty years.

The Ten Celestial Stems are the oldest known cyclic signs. They are found on the oracle inscriptions (the then oldest Chinese texts of around 1400 B.C.) linked to the calendar. The Twelve Celestial Branches were not fully defined until around the fifth century B.C. and were first used to designate the twelve hours of the day. Later they were used to denote the twelve months and finally the twelve years of the Jupiter cycle (de Kermadec and Poulsen, 1983 p. 26). However, Ho (1975 p. 240) notes that the legendary Hsia Emperors used the twenty-two letters of the ***Ganzhi*** system to help differentiate the sequence of their Emperors. Thus, the ***Ganzhi*** system with both the Ten Celestial Stems and Twelve Terrestrial Branches could be much older; as early as the legendary Hsia dynasty (2203-1766 B.C.).

It is curious to note that this ***Ganzhi*** system has a close parallel along the basis of Western philosophy, which is believed to originate from Hermes (Shumaker 1972 p. 222) Hermes is deemed to have lived at around 2000 B.C. and was known to the ancient Egyptians as Thoth, the so-called scribe of Osiris. According to Hermetic science, the earth is enveloped within four general divisions of space and sixty subdivisions. The nearest division is that up to the mountain tops and has four subdivisions. The next division has eight subdivisions where the birds fly and air moves. The third division is subtle air with sixteen subdivisions. Next is rarefied pure air with thirty-two subdivisions, believed to extend to the stars. Thus the total of all these subdivisions come up to 60 which is said to represent the 60 orders of souls created by God. These are the essential structures of the universe and their potential interactions with divine forces.

## THE TWENTY-EIGHT CONSTELLATIONS

Besides the two basic groups of the ***Ganzhi*** system, there are other related measurements of Heaven and Earth. One is the 120 ***fen***

***chin***, which is actually an extension of the ***Ganzhi*** 60 units cycle.

Then, there are the 28 ***hsiu*** or smaller constellations of uneven sizes related to the 28 mansions of the moon of Western astrology. These indicate the position and movement of the moon. They are linked to the ***tiangan*** Celestial Stems system for seven ***hsiu*** would be allocated to each of the four quadrants of Heaven. These ***hsiu*** represent times which the geomancer would regard as most optimal to exert certain measures. This is something alike to the influence believed to be caused by the new and full moon periods, such as on tidal movements and human sanity.

The western calendar retains a remnant of this ancient 28 mansions, as the seven ***hsiu*** to each quadrant corresponds with the week of seven days.

## COMPATIBILITY OF THE *GANZHI* SYSTEM

There are certain logistic difficulties in applying some of the ***Ganzhi***'s measurements of time. Time is obviously easier to measure using a lunar month unit and a solar year unit. But the ***Ganzhi*** system encounters the difficulty that the year is 365.25 days while the lunar period is 29.5 days - it was only later that the idea of intercalary months were used to reconcile the measurement of time.

There being thirty days to a month, the application of the ***Ganzhi*** system to a cycle of sixty days is not practical. Also, instead of the names, the Chinese found it easier to remember the months by their numerals. It is also easier to compute reign periods by the number of years after the ascension of the emperor.

In practice, the ***Ganzhi*** system with its two parallel systems of the ***dizhi*** Twelve Terrestrial Branches and the ***tiangan*** Ten Celestial Stems are sufficient basis of Chinese astrology.

However, there are inherent advantages in the ***Ganzhi*** system. Though the western solar year fit in well with the movement of the sun, lunar units are more reflective of short term environmental changes and are also believed to be associated with certain

environmental-psychological changes. The lunar units finally gain a closer approximation to the solar year through the interjection of intercalary months.

Over long centuries of observation, the Chinese have worked out, by using the ***Ganzhi*** system, uncanny associations between environmental-psychological changes with the lunar, seasonal and solar periods through a 60-year cycle. The Chinese could predict or surmise 60 years into the future, the general characteristics of a period through its position in the ***Ganzhi*** system. Much of the predictive elements of the ***Ganzhi*** system are born out of the ancient wisdom gained through natural observations about the environment, including those of Man.

The ***Ganzhi*** has attained a mysterious reputation owing to its complexity. This unwittingly has led many to confer it with the misleading belief of having supernatural fortune -telling abilities.

## THE MAGIC OF TEN CELESTIAL STEMS AND TWELVE TERRESTRIAL BRANCHES

The ***tiangan*** Ten Celestial system is symbolized by Five Elements each with a light (***Yang***) or dark (***Yin***) form. The Five Elements correspond to the Four Heraldic Animals, viz. Black or North Snake-White or West Tiger-Red or South Phoenix-Azure or East Dragon, with the centre fifth point occupied by another dragon, the Yellow Dragon. The Four Heraldic Animals also correspond respectively to the Four Major Seasons of Winter, Summer, Autumn and Spring.

The Five Elements and their associated Four Heraldic Animals compose an ancient knowledge of how heavenly forces can be manipulated to affect earthly destinies. The central rituals of Taoist magic, following the sequences of the ***Lo Shu***, lie in the ability to call up the spirit forces of these Five Elements-Four Heraldic Animals. They are indeed the essence of supernatural powers; which is the reason why the Chinese call them the Four Supernatural Animals.

The association of the twelve years with the twelve animals arose from the belief that each different year come under different animal spirit's influence and is reflected by the behaviour of the respective animal. The characteristics of these animals symbolize the nature of the different years.

## The Magical *Fang-Siang-Che* Ceremony

Though the Twelve Terrestrial Branches of the animal zodiac are said not to be defined until the fifth century B.C., they may be linked with the ***Fang-siang-che*** ceremony, the Bear Dance of the ***Chou Li*** (Waterbury 1952 pp. 11-12). An official known as the "Inspector of the Region or Universal Preserver" would impersonate a Bear by wearing bear costume. He would go into houses and around the village to drive away demons and diseases. This ***Fang-siang-che***, accompanied by twelve persons disguised as various animals and birds, was also practised during the Han dynasty to drive away great calamities. The twelve animals and birds symbolically represent the summoned animal spirits of the various localities. A ram and a cock would normally be sacrificed at the gate.

This ***Fang-siang-che*** ceremony is also the basis of the highest form of Taoist magic ritual used to destroy black magic.

The Bear is likely the Chinese polar system of **Ursa Major** along with the North Pole Star and other polar stars; the designated home of ***Shang Ti*** the One Imageless Supreme God. Thus, the ***Fang-siang-che*** ceremony was an invocation of the full ***Ganzhi*** system with its ***tiangan*** Ten Celestial Stems represented by the Bear and ***dizhi*** Twelve Terrestrial Branches represented by the twelve animals.

The ***Fang-siang-che*** ceremony was performed only during times of very great calamities. These great calamities could be caused by irregularities along both the Heavenly and Earthly fields. So, during the ***Fang-siang-che*** ceremony, the priest had to summon the forces of both Heaven and Earth, as represented by the two different groups of animals.

The ***Fang-siang-che*** ceremony was also performed on the last day of the year to cleanse the premise of all evil that had accumulated throughout the year. It, therefore, ushers in the new year on a clean slate. It is also likely to form the basis of the lion and dragon dances currently practised in modern times during the Chinese New Year.

It is also called the ***Ta No*** ceremony (i.e. ceremony of the "Great Calamity"); a ritual dance which may be related to the famous Japanese opera, ***No*** dance.

The interactions of the Ten Celestial Stems and the Twelve Terrestrial Branches comprehensively symbolize the interactions of heavenly and earthly forces in the regulation of all life in mankind. The Taoist priest would summon the heavenly spiritual powers through the heraldic animals; but he also has to take into account earthly forces represented by the twelve zodiac animals as these particularly reflect the characteristics of the person.

## THE *GANZHI*'S LINK WITH MIDDLE EAST MAGIC

The ***Ganzhi***'s Twelve Terrestrial Branches (***dizhi***, also known as Twelve Earthly Branches or Duodenary series) have close parallels to the Western's twelve Zodiac signs. The 28 constellations of the ***Ganzhi*** system is reflected in the Western's seven-day week. The ***Ganzhi***'s **Sexagenary** cycle has a parallel in the Western's 60 orders of souls as representing the structure of the universe. The Five Elements of the ***Ganzhi*** system are also paralleled by the Western's Four plus One Elements. All these indicate that, in very ancient times, the magical systems of the various races were the same; but have evolved differently to some extent owing to racial migrations and human history.

But that is not all. The very remarkable thing is that the ***Ganzhi*** system finds strong, almost mirrored, parallels in the powerful magic of the Hebrew Kabala system. The Hebrew language has an alphabetic system of twenty letters. The Hebrew Sefer Yetsirah (Book of Creation) (Sharf, 1976 pp. 25-26) groups the twenty-two

letters as follows:

- First book: ***alef, mem, shih***. The three mother letters meaning the elements of air, water, fire
- Second book: The seven double letters of ***beit, gimmel, daled, kaf, peh, resh and taf***. They represent the seven necessary qualities and possible situations
- Third book: The twelve simple letters covering the twelve minor compass directions and also the twelve months and twelve organs of man. They are also equivalent to the twelve constellations.

These arrangements of alphabets are used in the powerful magic of the Kabala. Note that the Kabalic third book of twelve letters are very alike the Twelve Terrestrial Branches of the ***Ganzhi*** system. The combination of the first and second books of the Kabalic letters are also rather similar to the ***Ganzhi*** Ten Celestial Branches, both also involving the elements!

The ***Ganzhi*** system is said to influence the whole Universe and this is the same significance the Hebrew Kabala gives to the Hebrew letters:

> ***The sfirot, which are the numbers one to ten inclusive and the twenty two letters of the Hebrew alphabet together tell the story of the universe...the sfirot are the tools or processes which God used in the making and establishing of His universe, the letters, also His prior creation, are the material out of which He made it: they are 'otiot ha-yesod' - the "foundation-letters."***

The Hebrew alphabets, and for the matter the whole alphabetic systems of the races, must have developed from an adaptation of the kind of symbols found in the ***Ganzhi*** system. The comparison

throws light on the unique origins of the alphabets. The oldest writings were pictorial in nature, like the Sumerian-Egyptian-Chinese writings, and alphabetic writings emerged later (Buttrick 1954). The comparison shows that alphabetic language arose as an adaptation of pictorial symbols, especially those used in sacred rituals.

For an alphabetic system to evolve from the ***Ganzhi*** symbols, there must have been a prior period of development. As the early portions of the Hebrew Bible were written from 1400 B.C. onwards, the Hebrew script must have existed a few hundred years before and the elements of the ***Ganzhi*** system must have arrived in the Middle East even earlier, probably as early as 2000 B.C.

This ties in with the tradition of the ***Ganzhi*** system going back to the Hsia dynasty (2203-1766 B.C.). Chinese writings were found in China only as far back as 1400 B.C. as inscriptions on Shang oracle bones , but not earlier. These oracle bone Chinese writings were already well developed, indicating prior existence over a period of time of at least a few hundred years.

**The Chinese *Ganzhi* system of 22 symbols and the Hebrew Kabalic *sfirot* 22 letters are the same! Both are powerful magical systems of the highest order!**

CHAPTER 4

# THE FOUR HERALDIC ANIMALS

## INTRODUCTION

A very powerful magic symbolism derived from the basic ***Ganzhi*** system is that the cardinal points of North, West, South, East are associated with the Chinese Four Heraldic Animals the Black Serpent, White Tiger, Red Phoenix and Azure ***Lung***. At the centre is the Golden ***Lung***. These Four plus one Heraldic Animals, with strong relationships to the Five Elements, occupy important positions in ancient Chinese magic rituals.

The power of these Four Heraldic Animals are always summoned in Taoist high magic. Black magic is also derived from the ***Ganzhi*** system and has its basic origins in one of these Four Heraldic Animals; viz. the Black Serpent in the North.

The ***Lung*** is the "chief of the Four Spiritual Animals". The Four Spiritual Animals are (1) The Ling or Unicorn, (2) The Phoenix (3) The Tortoise (4) The Dragon (Plopper 1935 p. 47). "The Unicorn, the Phoenix, the Tortoise, and the Dragon are the four spiritually endowed creatures." (Plopper 1935 p. 113). The Four Supernatural Animals and the Four Spiritual Animals are the same. This is because the Snake is often replaced by the Tortoise (Black Warrior). The hairy animal representing the West could be the Tiger, the Bear or the Unicorn (Hsu and Ward, 1984 p. 467).

## THE FOUR HERALDIC ANIMALS AS THE FOUR SPIRIT BEINGS

The Four Heraldic Animals are also the Taoist Four Heavenly Kings or Buddhist ***Chinkangs*** (Williams, 1931) who control the four spheres of Heaven:

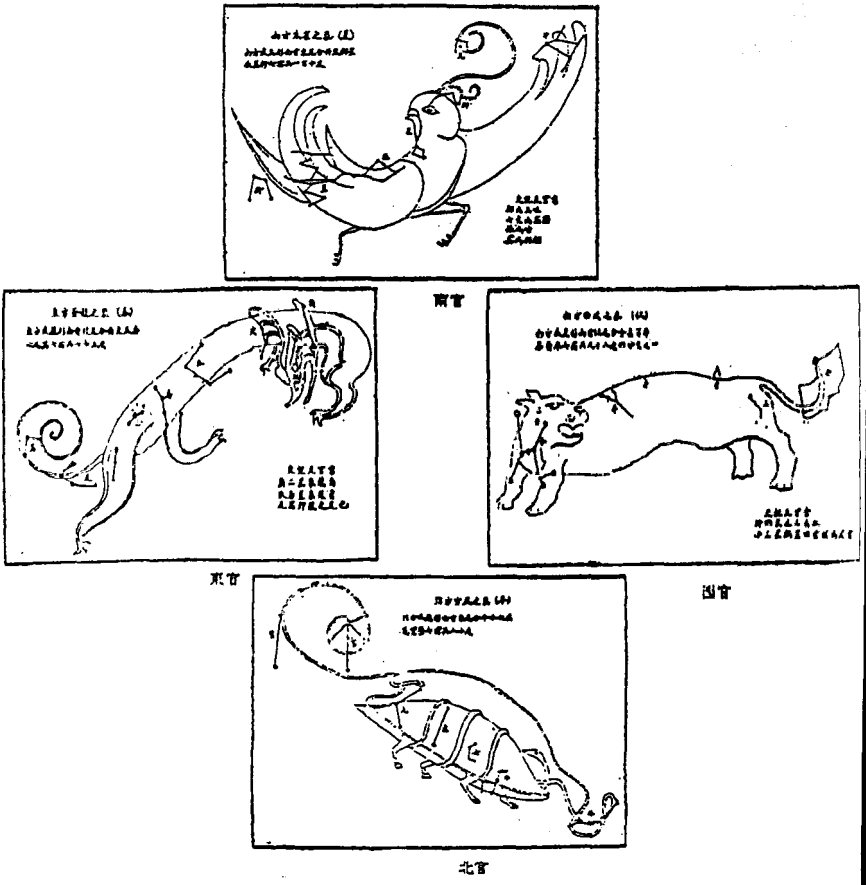
- Guardian of the East. Land Bearer. White face, ferocious appearance, copper beard, carries a jade ring, a spear and a magic sword .
- Guardian of the West. Far-Gazer. Blue-face, carries a four-stringed guitar.
- Guardian of the South. Lord of Growth. Red face, holds an umbrella.
- Guardian of the North. Well-famed. Black face, has two whips, bag, and a snake.

The association of these four animals with the four directions is also seen in Chinese astrology:

> ***STARS: ..Seven of those stellar 'mansions' were allocated to each of the four quadrants of the vault of heaven. The quadrants are associated with four animals... The Azure Dragon presides over the eastern quarter, the Vermilion Bird, i.e. the Chinese phoenix over the southern, the White Tiger over the western and the Black Warrior, i.e. the tortoise — over the northern... The morning sun is in the east, which hence corresponds to Spring; at noon it is south which suggests Summer. By similar parallelism the west corresponds to Autumn and the north to Winter*** (Williams 1931 pp. 336-340).

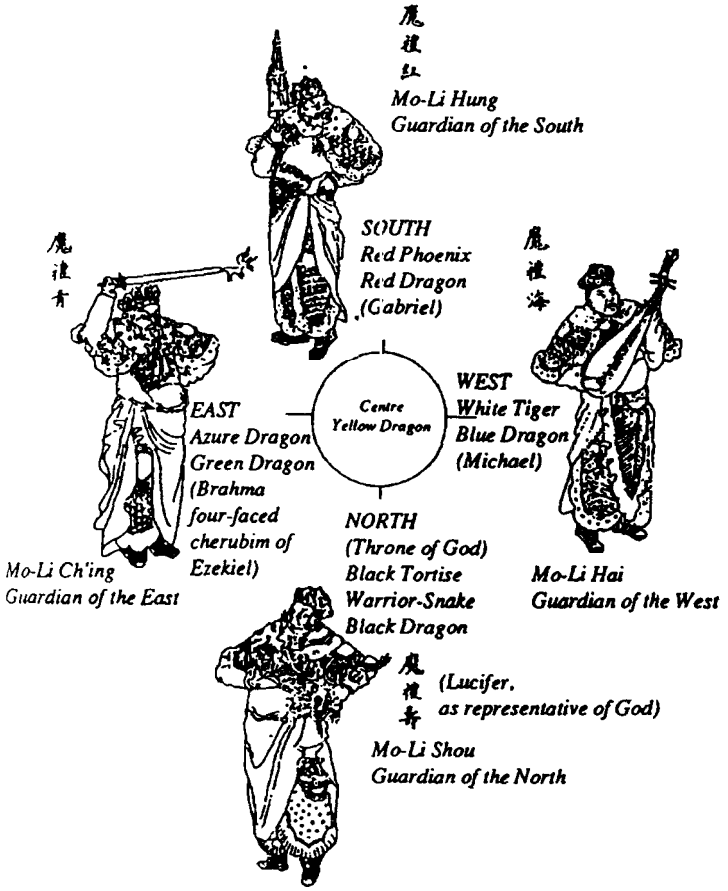
These Four Beings are invoked in the worship of the Nine Emperor Gods — the East, West, South, North and Centre are

# THE FOUR HERALDIC ANIMALS



**THE TEN CELESTIAL STEMS ARE REPRESENTED BY THE CHINESE FOUR SUPERNATURAL ANIMALS AND THE CENTRAL GOLDEN *LUNG*. THEY ARE THE HIGHEST SPIRIT FORCES OF HEAVEN.**

# THE FOUR HEAVENLY KINGS




**THE FOUR HEAVENLY KINGS WITH THE CENTRAL POWER COMPOSE THE FIVE *LUNG*s OFTEN INVOKED IN TAOIST MAGIC, VIZ: RED, GREEN, BLACK, BLUE AND YELLOW DRAGONS.**

guarded by the Green, White, Red, Black and Yellow Dragons or Generals (Cheu, 1988). The Four Guardians of the Four Cardinal Directions become interchangeable with ***Lung***s.

These are the basis of many powerful charms associated with the Five Elements, Five Colours or Five Emperors. When the Five Emperors, Fu Hsi, Shen Nung, Huang Ti, Shao Hao and Chuan Hsu were canonized, they were associated with animals:

> ***In The Five Elements according to the Former Heaven Sequence, the five elements of wood, fire, earth, metal, water correspond respectively to east, south, centre, west and north. They are also connected respectively to the five animals azure dragon, red phoenix, yellow dragon, white tiger and black snake-tortoise and the five emperors Fu Hsi, Shen Nung, Huang Ti, Shao Hao and Chuan Hsu*** (Skinner 1982, pp. 58-59).

The Four Heraldic Animals are thus the source of power summoned during the working of Taoist magic or spiritual rituals.

## THE FOUR HERALDIC ANIMALS ARE THE BIBLICAL FOUR ANGELIC BEASTS

The Four Heraldic Animals is a well known concept in other ancient cultures in the Middle East. For example, the Bible mentions of four angelic beasts around the throne of God:

> ***And before the throne....were four beasts full of eyes before and behind. And the first beast was like a lion and the second beast like a calf, and the third beast had a face as a man and the fourth beast was like a flying eagle. And the four beasts had each of them six wings about him and they were full of eyes within and they rest not day and night saying Holy, holy, holy, Lord God Almighty which was, and is, and is to come*** (Revelation 4:6-8).

> ***Now the cherubim stood on the right side of the house when the man went in and the cloud filled the inner court... And when I looked behold the four wheels by the cherubim, one wheel by one cherub and another wheel by another cherub: and the appearance of the wheels was as the colour of a beryl stone.. And every one had four faces: the first face was the face of a cherub, and the second face was the face of a man, and the third the face of a lion and the fourth the face of an eagle... And the cherubim..stood at the door of the east gate of the Lord's house...*** (Ezekiel 10:3,9, 14, 19).

A host of angelic creatures compose those marvellous creatures known as "cherubs or cherubim". These cherubs or cherubim have many forms. Peloubet (1947) writes:

> ***Cherub, Cherubim. The symbolical figure so called was a composite creature-form which finds a parallel in the religious insignia of Assyria, Egypt and Persia, e.g. the sphinx, the winged bulls and lions of Nineveh, etc. A cherub guarded paradise. Genesis 3:24. Figures of cherubim were placed on the mercy seat of the ark. Ex. 25:18. A pair of colossal size overshadowed it in Solomon's temple with the canopy of their contiguously extended wings. 1 Kings 6:27...It is remarkable that with such precise directions as to their position, attitude and material, nothing, save they were winged, is said concerning their shape. On the whole it seems likely that the word "cherub" meant not only the composite creature-form, of which the man, lion, ox and eagle were the elements, but, further, some peculiar and mystical form.*** (Ezekiel 1:6....)

The ***Shan Hai Ching*** (from early 1st. millennium B.C.) states that the Double ***Lung***s carried agents bringing messages back and forth between heaven and earth (Chang 1983 p. 65). The Shang oracle bone inscriptions show that ***Shang Ti*** the Supreme God was served

by many officials including the "messenger phoenix". (Chang 1983 p. 68). The ***Lung*** and the phoenix are regarded as the messengers of God, alike the angels in the Bible - for the word "angel" means "messenger of God".

## THE KABALIC FOUR DIRECTIONS AND ANGELIC BEASTS

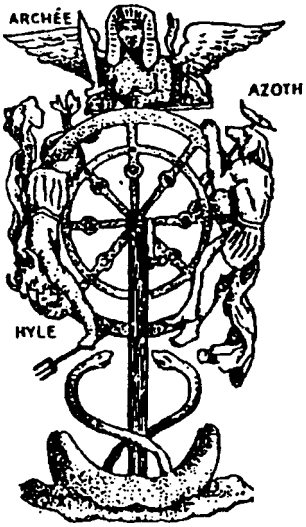
In its Tenth Key of the Tarot, the Kabala associates four animals with the cardinal points (Levi, 1825-1875):

- Top, South — Woman headed Sphinx. The front of a woman with a lion's forebody and claws, eagle's wings and an ox's backbody with tail. (Chinese parallel - phoenix)
- Left, East — Kerub — Bull-Horned Bearded Man headed Sphinx. The front of a bull-horned, bearded man, with the backbody-tail of a fish. (Chinese parallel - ***Lung***)
- Bottom, North — Typhon. The double serpents. (Chinese parallel - snake)
- Right, West — Dog-headed Sphinx. The head of a dog and a man's body. (Chinese parallel - tiger)

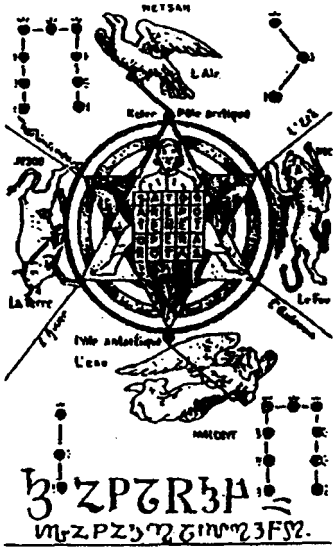
The variants of the Four Directions symbolism of the ***Pakua*** are actually the **Gammadion** principle, which is basically the Cross or Swastika symbol (MacKenzie, 1926). The Christian Cross, which is the Hierophant Cross, is a **Gammadion** symbol. The Buddhist Swastika is also a **Gammadion**. Of the **Gammadion**, MacKenzie (1926) writes:

> **The swastika is of considerable antiquity in Elam (south-western Persia), in Asia Minor, and in the Aegean and Danubian "culture areas" ..It appeared comparatively**

# THE FOUR HERALDIC ANIMALS OF THE WEST




THE TENTH KEY OF THE TAROT



THE KEY OF WILLIAM POSTEL

**ASSYRIAN-BABYLONIAN** **BIBLICAL**
**JEWISH** **CHRISTIAN**

**THE CHINESE FOUR SUPERNATURAL ANIMALS ARE OF SIMILAR PATTERN TO THE FOUR HERALDIC ANIMALS IN WESTERN MAGICAL LORES.**

> **early in Central, Western and Northern Europe, as well as in India..in China and Japan..in pre-Colombian America. There is, however, no trace of the swastika proper in Egypt... Neither the Sumerian nor Babylonian made use of it in lower Mesopotamia. Nor did it appeal to the Assyrians in the North... The symbol recurs times without number on the prehistoric pottery of Cyprus and the Trojan plain; but no trace of it has ever been found in Egypt, in Assyria, or in Babylonia... Was it an invention of the Hittite people...? (pp. 2-5)**
>
> **In brief, the ancient world might be divided into two zones, characterized, one by the presence of the gammadion, the other by that of the Winged Globe as well as the "crux ansata".. (p. 1).**

The Kabalic arrangements of four animals are thus very strikingly similar to the Chinese arrangement of the Four Heraldic Animals. The Four Heraldic Animals have universal existence with parallel, similar significance in many cultures, including those of ancient China and Middle East. They are all always equated with great power close to the very throne of God!

## THE BLACK SNAKE IN THE NORTH AS A SOURCE OF EVIL

Ancient Chinese traditions have always strongly associated the poisonous serpent with evil. In Greek legends, the malevolent Double Snakes Typhon, also located in the North, was the enemy of the gods and represents evil. In the Hittite legends, the gods led by Teshub the Storm God fought to destroy the "**illuyanka**" dragon-serpent. In Indian legends, Indra, the king of gods, with the assistance of Rama and Hanuman, destroyed Ravanna the Demon King. In the Middle East, fear of this serpent is also illustrated by several ill-understood Biblical statements:

*..a great* **dragon**.. ***And his tail drew the third part of the stars of heaven and did cast them to the earth..*** (Revelation 12:3-4).

***And the great*** **dragon** ***[1404] was cast out, that old serpent [3789], called the Devil and Satan which deceiveth the whole world: he was cast out into the earth and his angels were cast out with him.*** (Revelation 12:9).

***And he laid hold on the*** **dragon** ***[1404] that old serpent [3789] which is the Devil and Satan and bound him a thousand years.*** (Revelation 20:2).

***But I fear lest by any means as the serpent [3789] beguiled Eve through his subtility..*** (2 Corinthians 11:3).

***Now the serpent [5175] was more subtil than any beast of the field which the Lord God had made.*** (Genesis 3:1).

***Ye serpents [3789], ye generation of vipers, how can ye escape the damnation of hell?*** (Matthew 23:33 - also 3:7, 12:34 and Luke 3:7).

The word "**dragon**" comes from the Greek word "***drakon***" which means "serpent". In the west the "**dragon**" is deemed as an evil creature and the very incarnation of Satan:

**One of the most famous mythological creations in the history of human thought is the horrid serpentine monster called the dragon. Together with the serpent and other things of the same repulsive and dangerous class, this is the universal symbol of evil - of some living power inimical to God and all good and the just terror of all men. The Serpent stands for that form of the Evil One in which cunning, artifice, deceit and malignant subtlety are the characteristics. The Dragon represents the same power armed, defiant, and putting forth in imperial forms and devastating by force. The Serpent is the sly and creeping deceiver, smoothly gliding in to betray, insinuating his poison and destroying by stealth. The Dragon is the terrific**

> **oppressor, assailing with teeth and claws, armed all over with spikes, lifting speary wings and tail, spouting fire and fury, and rushing upon its prey with every vehemence of malignant energy. The Serpent and the Dragon are one and the same, only in different modes of manifestation. Hence the Devil is called "the Dragon, that old Serpent". Whenever the power of evil is clothed in political sovereignty, persecuting, tyrannizing, and oppressing, it is always the Dragon, or some rampant figure of destruction answering to it.** (Seiss 1972 p. 58).

Thus, it was a universal belief in the ancient world that the serpent, or dragon, represents the source of evil power; what the West often calls the Devil or Satan. The serpent is also the symbolical source of black magic!

## CONFUSION BETWEEN THE "AZURE *LUNG*" IN THE EAST WITH THE BLACK SERPENT IN THE NORTH

There is undoubtedly, evidence that the ancients believed the serpent ("drakon" in Greek) is the very symbol of evil. It is a great pity that the fabulous Chinese mythological creature, the ***Lung***, is misleadingly called the "dragon" by Westerners and hence, confused with the evil serpent.

With the "dragon" regarded as such an evil symbol, one may wonder why the Chinese consider themselves to be the children of the ***Lung***. The surprisingly simple truth is that the Chinese ***Lung*** is not the same as the "Biblical dragon"!

This misleading concept has to be clarified, for, in truth, the ***Lung*** is the ancient enemy of the serpent! The ancient Chinese legends indicate that it was the "**Golden *Lung***" who destroyed the Serpent. The ***Lung*** represents a power essential for the destruction of the evils created by the black magic of the serpent!

## THE AUSPICIOUS *LUNG* IN THE ORIENT IN CONTRAST TO THE OCCIDENTAL EVIL DRAGON

The Chinese "dragon", ***Lung***, is, first of all, a very auspicious creature in the Chinese culture. A fabulous serpentine creature with bearded horned head, fish-tail and four limbs with eagle claws threading the clouds and riding the foams of the seas - that is the striking image of the Chinese ***Lung***.

The ***Lung*** is the symbol of ancient China. The Chinese Emperor is symbolically the "**Azure *Lung***", sitting on the ***Lung*** throne and wearing the ***Lung*** robes of gold. In Chinese philosophy, the ***Lung*** is the symbol of the Great Man. In Chinese ***Feng Shui,*** the energy forces affecting human destiny are called "dragon lines." The ***Lung*** occupies important central meanings in the ancient Chinese religious culture. Thus, in the east, the ***Lung*** is a venerated creature and harbinger of blessings. The Chinese saying goes: "**Good fortune in the Dragon-Phoenix.**"

## THE "*LUNG*" BEING DIFFERENT FROM THE SERPENT IN THE FOUR HERALDIC ANIMALS ARRANGEMENT

It is important to realize that, in the arrangements of these Four Heraldic Animals according to the Four Cardinal Directions, the ***Lung*** is located to the East. In contrast, the serpent is always the animal in the North. As in the West, the serpent is acknowledged in the Chinese system as representing evil; but not the ***Lung.***

The connection between the Chinese "Black Snake of the North" with the Jewish Kabalic "Typhon-Double Snakes" is quite clear.

The Chinese associate the blue-green "**Azure *Lung***" as the creature of the East symbolizing Fu Hsi. The "**Golden *Lung***" is the animal at the centre and of Emperor Huang Ti. Through both ways, the eastern "**Azure *Lung***" and the central "**Golden *Lung***", the Chinese ***Lung*** is regarded as auspicious and a good symbol in ancient Chinese culture.

As shown earlier, the Kabalic "kerub", a bull-horned, bearded man with limbed forefront and a fish backbody and tail, is located in

# FUNDAMENTAL SUBCHARACTERS OF *LUNG* AND *SHE*

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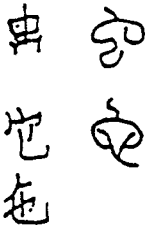
**A. *LUNG*, "DRAGON"**
**Vapour and clouds personified, giving rise to rains when it flies in heaven and causes drought when it hides in wells. The ancient word is pictorial. The modern word: *"Fei" on the right means "contracted wings". "Li" on the right, top, is the contraction of "Tung" for "heavy", used as phonetic with "Ju" on the right, bottom, meaning "body".***

蛇



**B. *SHE*, "SERPENT"**
**Made up of "Hui" and "T'o" as below. It especially refers to the Serpent or Cobra.**
***"Hui" refers to crawling creatures such as snakes, worms.***
***"T'o" refers to the snake upright on its tail with its tongue dartng out.***

**THE *LUNG*, IN THE EAST, IS A FOUR-LIMBED BEING; IN CONTRAST, *SHE*, IN THE NORTH, IS THE POISONOUS COBRA OR NAGA, A LIMBLESS BEING, VIZ. THE SNAKE.**

the same position to the East as the Chinese ***Lung***. It is the bull-headed sphinx featured in Assyrian, Egyptian and Indian hieroglyphs (Levi 1835 p. 137) and also the angel placed to prevent Adam and Eve from re-entering the Garden of Eden. The Bible indicates that this gate of the Garden was to the East — the Chinese ***Lung*** is to the East; different from the Serpent in the North.

In the Kabala System, this "kerub", a bearded, horned, fish-tailed being, is a different angelic creature from the limbless Typhon snakes. It is obvious that the Chinese ***Lung*** which is the bearded, horned, fish-tailed being should not be associated with the "Biblical or Kabalic dragon-snake".

## THE CHINESE CHARACTER FOR *LUNG*

As reflected in the Four Heraldic Animals arrangement, the Chinese have always regarded these two classes of animals, "Snakes" and ***Lung***, as different. The enclosed figure illustrates the forms of the Chinese character for ***Lung***. Weiger (1965 p. 309, Lesson 140) writes:

> ***Lung*, the dragon. When it ascend to heaven and flies, it rains; when it hides in the wells, there is drought. Vapours and clouds personified. The ancient form is a representation sufficiently recognizable. The modern form is explained thus: on the right, "*Fei*" (to fly) contracted, the wings; on the left, at the bottom "*Ju*" or "*Jou*" (pieces of dry meat) the body; on the top, "*li*" is thought to be "*Tung*" contracted used as a phonetic...**

Vaccari and Vaccari (1950 p. 58) write:

> **..dragon - The last symbol on the right is a fanciful sketch of the fabulous animal. As to the middle symbol which is near in shape to the modern one, its right component is supposed to be a contraction of "*Fei*" to fly (in this case symbolizing the dragon's wings), the lower part ("*Jou*") of the left component**

**represents the body and its upper part (*"Li"*) is thought to be a contraction of *"Tung"* for "heavy"..**

Both Weiger (1965) and Vaccari and Vaccari (1950) recognize the winged nature of the Chinese ***Lung***. The figure, besides showing the 'wings', also shows that the pictorial form of the Chinese ***Lung*** has:

1. Four protrusions on the top of the head - likely representing the horns.
2. Four limbs.

The Chinese character for "serpent" is ***She*** ( Weiger 1965 p. 259, lesson 108 and p. 261, lesson 110A). ***She*** for "serpent" is formed from ***Hui*** for "crawling" and ***T'o for*** "snake". The pictorial representation for ***T'o*** shows the typical hissing tongue of the snake while ***Hui*** shows its crawling form. There are no limbs, wings and horns to the ***She*** "serpent". The Chinese ***She*** "serpent" is definitely not the Chinese ***Lung***!

The Chinese characters show that the ***Lung*** is limbed, winged and horned - unlike the limbless serpent!

## THE ORIGINAL WESTERN VERSION OF "DRAGON"

It may come as a surprise to some to discover that the original western "dragon" is not an evil creature:

> **As the beneficent life-giving element of water, the dragon is the national symbol of imperial China and the emblem of the Japanese Emperor. The Romans adopted it as their standard (along with the eagle) and it also appeared as the emblem of English-Welsh kings like Henry VII, Henry VIII, James I. The dragon was also the emblem of the West Saxons. The dragon is further represented as aguardian of treasure. The golden apples of Hesperides Garden were guarded by Ladon, the hundred-headed**

> **dragon. It appears that it was only in the Bible that the dragon was associated with the evil serpent** (Whittick 1960 pp. 177-178).

Of course! The Bible shows that the beings guarding the "Garden" were the sacred cherubim (horned kerub angels in assyrian-Babylonian culture or ***Lung*** of the Chinese culture) of God, not the evil serpent. Greek legends depict heroes fighting "dragons". These "dragons" were supposed to guard the scared treasures. The so-called Greek "heroes" were nothing more than thieves! There is an ironical twist to the story. The good "dragon" trying to protect the sacred treasures is turned into an evil, fearsome animal, while the thieves were portrayed as "good men"!

Even more remarkable is that the evil "dragon" St. George fought against is not of the kind the Greeks had depicted as guarding the sacred treasures:

> **Our popular story of St George and the Dragon has numerous parallels in Western folklore. The stories of the laird who slew the "worme of Linton", of the knight who killed the Lambton worm, of the Chamion Conyers who delivered Sockburn in Durham from a "worm, dragon or fiery flying serpent" ...** (Dennys 1968 p. 110).

The "evil dragon" of St George is nothing more than a "large worm" - that is, a limbless snake!

## CONCLUSION

So, a misapplication of terminology has occurred. For, the Chinese ***Lung*** to the East is not the Biblical "dragon-serpent". It is the Black Serpent in the North, regarded by the Chinese as evil, which is the Biblical evil "dragon-serpent". The Chinese ancient culture did not mistakenly adopt the evil symbol of the Devil but rightly utilize the ***Lung*** as an auspicious symbol. The ancient Chinese knew better.

CHAPTER 5

# WHY IS "BLACK MAGIC" TERMED "BLACK"?

## INTRODUCTION

From the colour concept, good magic has been dubbed "white magic" while evil magic has been dubbed "black magic". They appear to relate to light and dark, day and night, ***yang*** and ***yin*** and also the "right" or "left" paths.

This can be misleading. For, black magic, as some of its exponents would claim, can also be used for "good". And there are exponents of white magic who are not necessarily free from cruelty and wickedness deemed as characteristic of the practitioners of black magic.

The Chinese traditions do associate black magic with predominance of "***yin***" forces and the "left path". These ***yin*** forces are also associated with below the earth's surface factors as well as the elements of the night, including darkness.

These do not necessarily mean that practitioners of black magic are always evil. But, there is a tendency for exponents of black magic to use it for harsh and wicked purposes.

## THE POSITION OF BLACK MAGIC IN THE *GANZHI* SYSTEM

It would be easier to understand the characteristics of black

magic if one understands that ancient chronological and mystic system the Chinese associated with cyclic changes in time and space, viz. the ***Ganzhi*** system and its associated Four Heraldic Animals (which are explained in the earlier chapters).

Black magic is associated with the "Black Serpent" of the North Cardinal Direction. The term "black" in "black magic" is thus derived from the colour "black" of the "Black Serpent".

## THE EGYPTIAN BLACK MAGIC

The ancient Egyptians were reputed to possess great secrets of magic. (Budge 1899 p. 19-21) The legends of magic in Egypt also throw some light why "black" is the colour of "black magic".

One of the oldest names for Egypt is **"qemt"** or **"kamt"**, which means "dusky" or "black". The name was derived from the colour of the dark mud on the banks of the River Nile. The Christian Egyptians or Copts gave the word **"kheme"** for "chemistry" to the Greeks, Arabs and Romans.

In Chinese traditions, the "Black Serpent" in the North is also associated with the element of "water". "Water" is necessary for mud, which is blackish.

In very early times, the Egyptians were also famous for their ability to work with metals and their attempts to transmute them with the use of quicksilver. Quicksilver is today used to separate gold and silver from their ores. These processes yielded a black powder which was supposed to have marvellous powers and contain the individualities of the metals and, that, in it, their actual substances were incorporated. This black powder was also identified with the body of Osiris- god of the underworld. Both Osiris and the black powder were believed to be sources of life and death.

There grew in ancient Egypt, and later, in other parts of the early world, the tradition that magical power existed in fluxes and alloys and the art of manipulating metals. This magical power was called **"khemeia,"** that is "preparation of the black ore or powder", which is regarded as the active principle in the transmutation of

metals. The Arabs affixed the article "**al**" giving the word "alchemy", the forerunner of modern chemistry. The Greek word, as noted in the Bible, for "sorcery", "witchcraft" and "magic" is "**pharmakeia**" [5331] and the sorcerer or magician is "**pharmakon**" [5332] or "**pharmakos**" [5333]. The Bible describes these as wickedness in the eyes of God.

Thus, the associating of the colour "black" with black magic appears to have originated from the chemical processing of metals to form the most wondrous objects. The materials involved were blackish substances.

The link between the origin of black magic with alchemy may explain the one ancient fearsome mystery of black magic: why it was and still is, often used for evil purposes. The alchemic art must have seemed to the ancient mind wondrous and thus "magical". However, the practitioners could have unwittingly exposed themselves to heavy metals intoxication, which causes brain damage. The alchemist may thus exhibit symptoms characteristic of progressive heavy metal poisoning of the brain, especially hallucinations and delusions and finally psychotic behaviour. This is alike to the theory that the fall of the Roman Empire was caused, in part, by lead poisoning. For the ancient Romans drank copiously of alcohols served in lead goblets.

It is possible that the penchant of the black magicians to use weird materials from all sorts of sources led them to unwittingly poison themselves. For example, many mushrooms have powerful psycho-somatic effects, which could impair the human brain.

## THE SECRET SEAL OF SOLOMON AND THE FOUR ELEMENTS

The Seal of Solomon, formed by one triangle being overlapped by an inverted triangle, has six points and may be placed within a circle formed by the Four Cardinal Directions animals (Goodman 1989 p. 81). The centre, the quintessential point, is the seventh point (Goodman 1989 p. 84). So powerful is this famous seal that

it is believed to be the secret symbol with the ultimate quintessential power. It has been equated with the magical "stone of immortality" and also symbolized by the flower with six leaves.

Michael, Archangel of the Sun, is associated with the centre of the Seal and the six points represent the other six archangels dancing to Michael's command (Goodman 1989 p. 86). The Archangel Michael may be depicted with a sword in one hand and with the other hand, holding the severed head of the slain Serpent (Goodman 1989 pp. 86-87).

In some versions, the Four Cardinal Directions animals are placed within the two triangles (Goodman 1989 pp. 84, 86). This indicates the Four Cardinal Directions and the Six points of the two triangles are equally associated with each other; each neither superior nor inferior to each other. [These are the two groups known to Taoist magic as the "two mountains". One group is the Four Stars of the Four Cardinal Directions and the other group is the "Six Masters". In the Chinese system, the animals of the Four Cardinal Directions are also the Four Elements.]

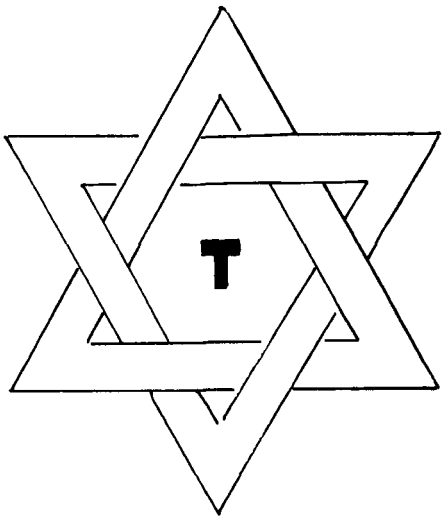
In one Western magical legend, a woman poured something into a warming jar over a fire. Everything she poured in separated into four things floating on the surface of the liquid over the fire. The four things were the four elements. When the four elements were no longer held in unison by the Quintessence, they fall apart back to earth and are transformed or even debased into their natural warring selves (Goodman 1989 p. 90).

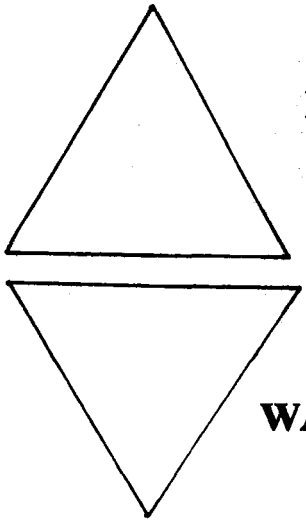
Once the centre has been removed from the Seal of Solomon, then the six pointed figure cannot hold together again. The two triangles separate, leaving behind the four separate and discordant elements (the animals of the Four Cardinal Directions are also the Four Elements).

The two triangles are actually the Ascending for Fire and the Descending for Water (Goodman 1989 p. 78). They represent the picture of exploding steam. Fire and Water will, therefore, not naturally mix unless there is a unifying force such as that found in the fifth element, the Quintessence. This Quintessence may be represented by a dot or the mystic letter, the **"tau"**. The "dot" is

# THE SEAL OF SOLOMON

**A STAR FORMED BY TWO TRIANGLES OVERLAPPING EACH OTHER. IT IS ASSOCIATED WITH THE CIRCLE LINKED TO THE ANIMALS OF THE FOUR CARDINAL DIRECTIONS.**





**FIRE**

**WATER**

**THE TRIANGLE WITH THE POINT FACING UPWARDS REPRESENTS FIRE, WHILE THE OTHER REPRESENTS WATER. THUS, THE SEAL IS REALLY THE INTERACTING FORCES OF TWO OF THE FIVE ELEMENTS, VIZ. FIRE AND WATER.**

the symbol of God or the Divine.

The symbolism of the Four Elements are as follows:

| | | | |
|---|---|---|---|
| Fire | Flames, Salamander | Lion, Leo | Choleric |
| Air | Clouds, Bird | Waterpourer Aquarius | Sanguine |
| Water | Waves | Eagle Scorpio | Phlegmatic |
| Earth | Stones | Bull Taurus | Melancholic |

The above is, of course, similar to the Chinese use of symbols in representing Fire to the South and Water in the North. Without unity, the Fire Red Bird and the Water Black Serpent will fight against each other.

In Chinese symbolism, the Four Cardinal Directions and the Centre represent the five cardinal qualities of human nature:

| | | |
|---|---|---|
| South | Red or Fire Phoenix | Warmth, Light, Benevolence |
| East | Green or Wood ***Lung*** | Wisdom |
| North | Black or Water Serpent | Darkness, Strength |
| West | White or Metal Tiger | Justice |
| Centre | Golden or Earth ***Lung*** | Harmony |

What the ancient legends indicate is that, without the central harmony or unity, the colours tend to separate and war against each other. Without unity, human beings could be divided into groups represented by the outside Four Cardinal Directions' four colours. In such a disunited situation, brute strength tends to be admired and used to suppress all the rest. Brute strength is represented by the colour black, indicating that the divided parties would tend to come under the influence of or gravitate to the use of the negative aspects of the colour black.

Hence, the origin of black magic.

PART II

# THE VARIETIES OF BLACK MAGIC

CHAPTER 6

# CHINESE BUILDING MAGIC OR THE CARPENTER'S MAGIC

## INTRODUCTION

The underlying concept of the building magic is that, by including certain objects in a building under construction, one can cause certain effects on the owner and other inhabitants (Eberhard 1970 p. 49). Other building magic includes hanging objects which would protect the household or attract things to the house.

There is a belief that the figurine of a fish on the roof top provides protection against fire (Eberhard 1968 p. 406). This fish is said to be the ***Ao***, a dragon-like fish which likes to eat fire. It is said that on every first and fifteenth days of the Moon ,all fishes would worship the ***Ao***. The ***Ao*** is also a large sea tortoise. ***"Ao"*** is also the name of the three islands of the immortals (***Peng Lai, Ying Chou*** and ***Fang Chu***). The fish is also the escort of Kuan Yin, the Goddess of Mercy.

This affixing of figurines on roof tops is a form of building magic which seems to have originated from the ancient custom of sacrificing humans and burying them on the site in order to protect the building. This human sacrifice was also used to protect river dikes and even porcelain kilns (Eberhard 1968 p. 407).

It is especially necessary for anyone wanting to build a house or even furniture like a bed , to be on good terms with the masons and carpenters (Groot 1892 V p. 910). One must not be too harsh on the artisans nor to scold them. For, should any one of them insert a puppet anywhere in the house, all sorts of calamities could

happen and all sorts of apparitions would appear. Such black magic would be even more effective if a piece of human bone or even that of a cat, dog and fowl is used. The soul-tablet (***Tu Hsien***) is also effective. This black magic may even be used by wives and concubines to harm rivals or to break the monotony of their life.

However, experience showed that often, consulting a medium could reveal the existence of such charms. The medium would then offer some ways of breaking the charm.

## FOLKLORES ABOUT BUILDING MAGIC

There are several folklores, as described below, about how masons and carpenters used these building magic to harm others.

### Carpenter places Wooden Image in a Pillar

There was a well to do family who did not believe in the ***wu*** (Groot 1892 V p. 909). So when they built a new house, the ***wu*** told the carpenter to make a wooden human image and install it within a pillar. Members of the family suffered from sickness for a few years until they consulted the ***wu***. The ***wu*** told them there was something in the pillar. When the family inquired of the carpenter, it was found that the ***wu*** was the one who instructed him so. The magistrate had the ***wu*** punished.

### Wooden Image of a Child

In another incident, the great-grandson of the Secretary of the Board emptied his marriage goblet, got a headache and swooned to the ground (Groot 1892 V p. 910). Some days later he heard a sound like "**leh-leh**" and then he saw the apparition of a baby. From that day onwards he grew weak and thin and could not rise from the bed. A magician was called to exorcise the apparition but in vain.

# THE CARPENTER MAGIC

**OWNERS SHOULD BE ON GOOD TERMS WITH CARPENTERS AND BULDING MASONS AS THEY COULD PRACTICE BUILDING MAGIC TO GET EVEN WITH THOSE OWNERS THEY DO NOT LIKE.**

Finally, a sword was secretly concealed at the head of the bed. but in vain. The apparition fled under a wooden bench. They placed a basin of water under the bench. When the apparition appeared again, the patient waved the sword and the child fell into the basin. It became a wooden image of a child in red clothes and with a red cord tied around the neck. They destroyed the image with fire. The same day a workman died. The patient's father-in-law had employed him to repair the roof. But the workman, on not getting what he wanted, practiced ***yen mei*** sorcery and thus lost his life.

### Mason's Bowl and Chopsticks placed into the Door

In the Shih village, there was a rich man who hired workers to build a hall patterned after a flower hall in the city (Eberhard 1970 p. 50). He gave the workers soya-meat and soya-chicken every meal and treated them well. When the job was nearly finished, one worker thought "I work hard all day but the man does not treat me well. Every day he gives us this burnt meat and there is not any white-cut meat". So, he placed a bowl and chopsticks into the still unfinished door. After a few years, the head of the family and his sons became poor.

After several years, the worker heard all about this and also how well the family treated the workers. Surprised, he went back. The head had died. But the sons welcomed him and told the mason their sad story. Despite that, they invited him in since he had come so far. At dinner they said "Last time you had so much good food. This time we could only afford this white-cut meat!"

The mason realized he had done wrong. He removed the chopsticks and bowl from the door and the family became prosperous again.

### Seven Multicoloured Puppets buried in the Wall

In the Li family the husband lavished his love on a slave (Groot

1892 V p. 911). This slave then got a magician to work black magic against the wife, Lady Su. They buried a charm in the dung-hill of the Li's home and had seven knitted multicoloured puppets concealed within a hole in the eastern wall. Some years passed after the slave died. Then the magic came to life. The multicoloured women haunted the building and Lady Su became very ill. The magicians had a hard time trying to catch the spirits. They would catch one and burn it on a pile of firewood. It took half a year to catch six of the puppets spirits. One of them escaped to the dung-hill. On digging the dung-hill they found the old peach-wood charm with the inscription "Lu's slave in order to bewitch the daughter of the Su's family. Spectres in subjection in seven wooden images in east wall. After nine years they shall work". With this ,they broke down the east wall and destroyed the last puppet. Lady Su recovered.

[Such puppets could even be placed within graves to disturb the ***Feng Shui*** (Groot 1892 V p. 913). A sixth century imperial concubine had waxen goose and other things buried with her to further the interest of the emperor over her son.]

## Mason places Dice in the Gate

A mason always had meat on the sixth days (6th, 16th, 26th) of the Moon (Eberhard 1970 p. 49). Every round of the sixth day the mason received his meat. But the mason ate little and kept the leftovers for the following day. The lady of the house noticed this. She then took the leftover meat and mixed it with vegetables and served it to him the next day. The lady meant no harm but the mason thought she had mischief in mind.

When he was working at the gate, the mason placed six dice with the numbers in order of 1 to 3 into a bowl and built this into the gate.

The master of the house liked to gamble and always had good luck. But after the gate was finished, he lost every time until he lost all his possessions. The mason came again. The lady told him

their sad story. They had been able to treat the mason well but that was no longer possible. She then gave him the details. The mason realized he had done them wrong.

He took a ladder, climbed the gate and switched the dice to 4,5,6. From then on, the family prospered again.

## Carpenter hides Painted Eggshell in Stairs

There was an old man with eight or nine members in his family (Eberhard 1970 p. 51). He was not rich, but there were not enough rooms. So he decided to build another two rooms and accumulated the building materials for them within two months. He then hired some masons and carpenters to build the rooms.

The old man treated them very well. Their meals include meat, chicken and other edibles. He hoped that the work would be finished quickly in a few months.

One day the old man could not get pork. So, he bought duck eggs. Everyone ate the food, except the master carpenter who was angry. He secretly painted a human face onto one of the eggshells and placed it into a hole at the top of the stairs and covered it with a piece of wood. The master carpenter was in good spirits and the house was completed in due time.

All went well until the third year. One summer night the egg started to move and rolled down the stairs with a loud noise. Everyone in the house heard the noise but did not check. Then it happened again. The old man went to check whether there was a ghost at the stairs. As he was about to go back to his room the noise occurred again. He rushed back into his bedroom. Everyone and was half-dead with fright the following day.

The old man told his wife that the noise was the work of the master carpenter. He decided to place charcoal ashes on the stairs in order to get a trail us to where the thing came from. That night the thing rolled down again but did not make any noise owing to the ashes. The next morning, the old man saw the trail and realised

that it was a trail of an egg. He then remembered the duck eggs.

That night the old man took two chamber pots and placed them where the thing would roll down. The following morning he found an egg. So, he set fire to it and from that time onwards everything was peaceful.

## Worker hides Pig's tail in Rafters

A family served white meat everyday. A worker took a loathing to the meat; bought a pig's tail and hid it in the rafters. From then on, the family's fortune declined and the house was not even finished.

The lady of the house then apologized but said, "I am sorry we do not have any more money. All we can serve you is this fried meat". Only then did the worker realize that these people considered white meat a special dish. He quickly removed the pig's tail and the family prospered again.

## Mason place Dumplings into the Gate Wall

There was a wealthy but miserly man (Eberhard 1970 p. 53). He would dream up one trick after another to save money. The villagers called him "***ko sih kui***" meaning "be-dead ghost", the term for a miser. He had many sons and the house was getting too small and old. Instead of bricks and tiles he wanted to build a few units of straw houses. But his wife and children warned that such houses would have to be renovated every year and that would be a lot of work. The children also offered to do the rough work.

So the miser agreed to have a brick house. His sons had to carry the bricks and called the workers cousins. The carpenters finished their work and left before the masons could do the walls. The chief mason thought that the chief carpenter was a relative of the miser and hence did not play any tricks. But, in the end, he

decided to lay a trick on the miser.

The food was the same old rotten vegetables with some bean cheese mixed in. The snack that day was very good being dumplings made of glutinous rice. The mason placed some dumplings into a wall above the gate. The house was completed and the miser selected an auspicious day to move in.

Everything was in good order for three or four years. One night a knock was heard at the gate. The miser checked but there was nothing and he returned to bed. But the noise occurred again and once more he checked with no results. It happened again and again and the miser got no wink of sleep. Then, the miser's farm animals began to die one by one and he was always having litigations. After a few years the miser lost all his money and his family had no home to stay in.

Then the miser visited a temple. He told the Buddha that he had no good fortune since he built the house. The only thing left was the house. But he could not sell the house as everybody said it was haunted. The Buddha asked him if he felt remorse. The miser said he was sorry. The image told him to consult the mason who built the house.

The miser threw himself at the feet of the mason and begged him for help. The mason went to the gate and uttered a few words to the gate. Several gleaming dumplings fell out. He burned them immediately. The miser invited the mason for dinner and the mason explained to him. The miser realized what he had done and promised he would never do that again. The miser gathered his family and gradually became rich again. Nobody called him by that nickname again.

## Father hides Small Buddha in Bed Corner

The owner of a wood shop had a daughter (Eberhard 1970 p. 55). The business and hence the owner grew more and more prosperous. Someone wanted to marry his daughter and sent a go-between. However, the owner refused and told the go-between

to inquire around first about the man. The go-between heard nothing but praise about the man and his cleverness. So the wood-dealer agreed to the marriage. There was a lot of beautiful presents but they were not enough or good enough for the daughter. The daughter wanted her father himself to make their marriage bed. He was angry but agreed to do it. He placed a small Buddha with wild hair into one corner of the bed.

That night when the groom and the bride got into the bed they started to hit each other. But when they got out of the bed they made up and were very much in love. This went on for several days and they could not believe it. The people in the house then said it must have something to do with the bed. A carpenter was called in and on checking, he found the small Buddha. The figure was destroyed and the bed reassembled. After that, there was no further incident and things went well. It was just a trick the father played on them.

## *CHIN HUA* BUILDING MAGIC

Below is a list of the supposed forms of the ***Chin Hua*** building magic (Eberhard 1970 pp. 57-58). However, apprentices have been known to try to imitate their masters but instead achieved the opposite results.

*Walling up of dumplings or noodles.*
*These make noise at night.*

*Walling up of a model ship with bow pointing outside or of two model ships with smaller one pointing inside, larger one outside.*
*Family will become poor.*

*Placing of dice with lower numbers on top.*
*Family will grow poor by gambling.*

*Painting the picture of a hand on something.*
*It strikes the person who uses the object.*

*Walling up of a bowl with chopsticks in front of the gate.*
*Family will become poor.*
*(If the same thing is put under another gate, the family will become wealthy and respected!)*

*Placing of chopsticks.*
*Causes harm.*

*Walling up a doll or figure of a deity or straw figure.*
*It appears as a noisy ghost.*

*Placing of a paper figure.*
*It appears as a ghost.*

*Walling up of a cart containing money and travelling in a direction away from the house.*
*Family will become poor.*

*Painting of eyes on something.*
*Family will turn blind.*

*Placing of knife.*
*Brings death.*

*Placing of a nail.*
*Makes noise at night or brings death.*

*Placing of a piece of wood.*
*Makes noise.*

*Placing of a pig's tail.*
*Causes poverty.*

*Inclusion of wood chips.*
*Harm will come.*

*Placing of a small watering device.*
*Causes poverty.*

*Placing of a shoe.*
*Causes harm.*

*Placing the figurine of a tiger.*
*Devours the family.*

*Placing of a thread with ink.*
*Causes harm.*

*Placing of a broom.*
*Causes harm.*

*Placing of a coin or the figurine of a cat.*
*Makes noise at night.*

*Placing the figurine of a clay rat in the rafters of the roof.*
*Makes noise at night.*

*Placing the figurine of a cow.*
*Causes harm.*

*Writing down the sign of Leo.*
*Kills.*

*Placing of a bowl of water.*
*Impossible to light a fire.*

*Dripping in some blood.*
*Causes harm.*

*False placing of a brick.*
*Causes poverty.*

*Rotation of main pillar.*
*Causes misfortune.*

*Placing of lice in bed.*
*Brings ghosts or lice-plague.*

*Burning of a small model of a house made of incense wood.*
*A fire will break out.*

*Placing of a straw man with match.*
*A fire will break out.*

*Walling up of coloured cloth.*
*House struck by lightning and burnt down.*

*Placing of oiled cakes.*
*Suicide will occur.*

*Human figurine with night-pot in rafters.*
*People in the house will urinate in bed at night.*

## BOOK OF LU PAN

Lu Pan is the patron saint of carpenters and artisans. Lu Pan was mentioned as a divine being as early as the Han dynasty (Eberhard 1970 p. 58). In pre-Han era he was an inventor of several tools such as the grappling hook, cloud ladder and the ram. He made a bird which flew for a few days. He was also a painter. Using his toes he painted a spirit so ugly that the spirit did not want to be painted. So, the spirit disappeared into the water. This painting is now painted on doors to protect houses from spirits.

Lu Pan is associated with the building of houses and bridges. His father was killed by the ruler of Wu. Lu made a sculpture of a man whose hand was pointing towards Wu. From that time, there was always drought in Wu until the hand was cut off. This tradition indicates Lu Pan was a historical figure during the Warring Kingdoms Era.

The "Book of Lu Pan" is the holy book of the three master craftsmen (carpenter, mason, clay-worker) and has many paintings both for making good and bad. The craftsmen would wait when the ridge-piece is put into place. He would pray very fervently to the heavens and then blow open a page of the book and use the picture which appears.

There are twenty-seven pictures with their captions, viz.:

1. Picture: Cinnamon leaf.

   ("***Kui***" for cinnamon leaf also sounds like "***kui***" for honoured position).

Caption: If one conceals a cinnamon leaf in the brace, the master of the house will pass his exams.

2. Picture: Sailboat.

   (Boat carries wealth).

   Caption: They also hide a ship in the brace. Then the bow of the ship can be pointed towards the inside, which leads to wealth for the owner. The ship should not be pointed towards the outside, since this brings about a loss of wealth.

3. Picture: Pine branch.

   (The pine is a symbol of longevity since it does not die in winter).

   Caption: If one hides something which is not bent somewhere, the master of the house will have a long life.

4. Picture: Man with magic symbols for the four elements- metal, wood, water, fire in the four corners.

   (The man is the fifth element, earth. This is a picture to conjure up evil spirits).

   Caption: If you hide these five spirits with their tightly bound hair in the pillar then there will be sadness and death.

5. Picture: Coffin.

   Caption: A coffin, a corpse. If there are two, it means double punishment. If it is large, the house will mourn an adult. If it is small, the house will lose someone small. It is concealed in the crossbeam of the hall.

6. Picture: Circle with character "***jih***" for "sun" surrounded by cloud symbols.

   Caption: A black sun hidden in the house; such a house has no happiness, time passes sadly and darkly. If you undertake something, it is as if the clouds hide the sun. One is always

sick and never leaves the bed.

7. Picture: Chinese castle. Written on the castle, in the center, an image of a man carved out of wood.

   Caption: An iron lock containing the wooden figure of a man. Something like a human being painted brightly on the surface. In such a house five people will die in a year. In three or five years everyone will be dead. This is concealed in the well or in the wall.

8. Picture: Three-lobed leaf. Words "great quiet" or "peace and quiet" or "great happiness" are written. Bamboo symbolizes permanence.

   Caption: Three bamboo leaves, entirely green, are tied together. The words "great peace and quiet" are written on top. Concealed well on the highest ridge piece, it brings peace, quiet and eternal happiness. It is nailed in place underneath the ridge-piece and is forbidden to be placed on top of the piece.

9. Picture: Hat, belt, shoes of an official.

   Caption: If one paints a picture of the gauze hat on the beam, the boots on the pillar and the belt on the crossbeam, it is just right. If one has sons, they pass their exams with the highest grades, become ***Han Lin*** officials and write books!

10. Picture: Line drawing of something like a fork.

    Caption: If one hides a spot of China ink in the chick of the door, generation after generation of clever men and high officials will come forth. If they do not become literary officials then they will become painters; and the house in which good has accumulated will have faithful and loyal members.

11. Picture: A small piece of broken earthenware and a chopstick.

    Caption: A fragment of an eating bowl, a chopstick, those who

come later will be beggars. They will always have to go cold and hungry, they will have to sell the house and live in a mountain temple. It is hidden in the crossbeam.

12. Picture: Simple boat turned over.

    Caption: If one hides a turned over boat in the northern direction of the house, whoever embarks on a business journey will drown in the river. His children and daughters drown themselves, his wives will die during childbirth. It is buried in the earth facing directly to the north.

13. Picture: Sword with a thread tied to the hilt.

    Caption: A sword and a ribbon, buried somewhere in the ground. Married couples, fathers and sons will quarrel, many will hang themselves with a rope. Can be buried anywhere.

14. Picture: Two short knives.

    Caption: Two swords painted on white paper symbolises a reckless hero, a murderous firebrand. But whoever kills others is sent to jail and does not escape punishment in the autumn. It is concealed in the White Tiger headboard in front of the gate.

    (Executions were carried out in autumn. White Tiger is west position).

15. Picture: Man on a horse with a lance, but not a warrior.

    Caption: A man, a horse, a lance, fame in military service and great happiness. The name becomes famous throughout the world and the barbarians will surrender; however, faces death as a general in the field.

16. Picture: Sitting tiger.

    Caption: The White Tiger must be placed in the main hall. The head of the house will always be involved in quarrels and the

women will have many diseases. It does not do anything to the children, only to the wife. It is concealed in the beam with the head facing towards the inside.

17. Picture: Pile of rice grains.

Caption: Hide rice in the supporting beam, then the household will surely become wealthy and prosper a thousand riches, ten thousand cords of money. There is security in the house, the rice spoils in the granaries and the chests are full of clothes. It is hidden in the supporting beam.

(Rice denotes plentiful. Spoiling rice indicates surplus). ["***Chun***" for Spring and Plentiful].

18. Picture: A roof tile, with words "Eternal passing".

Caption: A piece of tile and a broken saw is hidden at the point where the beams join. The the husband dies, the wife remarries, the sons wander off, the slaves run away, and nothing is left.

19. Picture: Two old cash coins, one with word "***yuan***" for "original" the other with "***chiu***" for "nine".

Caption: The two coins are placed on the left and right sides of a beam and bring long life, wealth ,and happiness and good jobs in great abundance. The father becomes famous, the son is honoured, the wife is enfeoffed and receives other gifts. The children and grandchildren will wear the clothes of officials for generations. It is attached to both ends of the main crossbeam, one coin at each end, upside down.

20. Picture: Nine nail-like dots.

Caption: Seven nails make a pack, seven persons will never get lost, but if another person is added and if someone takes a daughter-in-law, then one will always have to leave when another comes. It is concealed in a hole in the pillar.

("***Ting***" meaning "nail" is also the sound for "person").

21. Picture: A block of dry ink bearing the word "ink"; a brush next to it. (Symbolizes the scholar).

    Caption: A piece of good China ink and a brush bring wealth, honour, fame and high position. One will help the court and become a minister. If the brush tip is spoiled, one loses the office. It is hidden in the beam.

22. Picture: Taoist magic symbol with components "ghost" and "door".

    Caption: If one writes this magic sign in the water and wood (i.e. wall) one will see spirits and ghosts in the house, stones knock about, sand flies, and the place is always haunted. Many women and children die of disease. This is inscribed in the crack of a tree trunk.

    (A common magic from the fourth century).

23. Picture: A Square [with a bird to the south?].

    Caption: If the Red Bird is written in front, there will be much strife. If he is an official and has no misfortune, then he will constantly quarrel with others. The family possessions are lost, people die and misfortune does not cease until the house is sold. This is written on the beam above the main gate.

24. Picture: A black square similar to bushel measure with word "human".

    Caption: Inscribe the "bushel-prisoner" in the gate entrance, then misfortune will befall the house when it is finished. There will be great accusation and imprisonment where one remains until death. It is hidden in a crevice in the gate entrance.

25. Picture: Bone with word "cow's bone". Next to it, a black ring.

Caption: Hide a cow's bone in the house. This brings sorrow and distress. There would be no coffin to be buried in when one dies of old age. Grandchildren in later generations will be poor. It is buried in a room.

(Bone signifies decline).

26. Picture: Sword cutting through a bundle of hair.

Caption: A sword wrapped with the hair of the head, then sons and grandchildren will be bald and run away from the house. One has sons, but no man, one is never happy, but remains widowed and alone. This is concealed in the ground beneath the gate entrance.

(Cutting of hairs alludes to entrance into monk order).

27. Picture: Black flask-gourd.

Caption: Paint a flask-gourd on the wall and on the beam. Then one understands the philosophical and religious teachings. All who live here possess special arts. There are many doctors, fortune-tellers and astrologers. It is painted on the wall and at the place where the beams are joined together.

(The flask-gourd is an emblem of magicians and holy men).

The above text is believed to be incomplete, as captions are missing to the first four pictures. The number 27 may be related to the number 9 which signifies completion. They may also be related to the moon stations, of which there are 28. These moon stations may have been shortened to 27 due to Indian influence.

There are little similarities between the Book of Lu Pan and the ***Chin Hua*** building magic. They probably represent collections of building magic, of which there are other forms.

CHAPTER 7

# PUPPET MAGIC

## INTRODUCTION

The use of puppets by sticking pins into them or burning them are common black magic methods used in many cultures. The Chinese black magic also uses puppets.

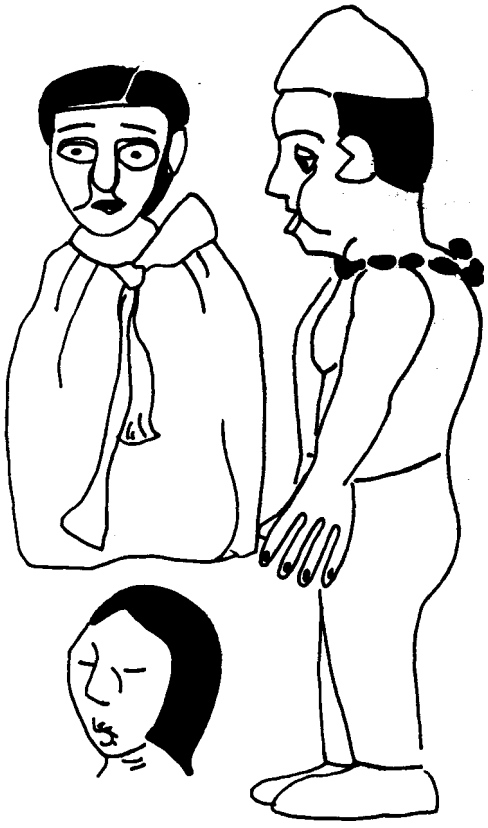
Images are believed to contain the essence or presence of the deities, gods, and spirits they represent; hence the images becoming foci of worship. Likewise, images made in the likeness of persons intended to be victims would possess the essence of the victims. Harming such images would automatically bring similar harm to the real living persons they represent. The images could also be made of spirits and used to command the spirits to do the bidding of the magician, including that of harming people.

The images could be made of various different materials such as stone, clay, wood and paper. Special wood like those of sandalwood, maple and ***tung*** are especially more effective. Eberhard ((1968 p. 408) notes that popular wood for making such images include the ***tung*** (***wu tung*** or Paulownia) and maple.

In black magic, certain possessions of the victim may be incorporated into the image of the victim. Hair, nail clippings, even droppings and old clothes could also be used to relate to the victim (Groot 1892 V p. 926).

# PUPPET MAGIC

**LIKE IN THE WEST, CHINESE BLACK MAGIC ALSO USE PUPPETS TO CURSE AND HARM PEOPLE.**



**THE CARPENTER BUILDING MAGIC IS A SPECIAL FORM OF PUPPET MAGIC.**

## FOLKLORES ABOUT PUPPET MAGIC

### Image Magic

Images could be made by putting two splinters of bamboo or even straws across one another (Groot 1892 V p. 920). Then, on one side a paper representing the human body could be pasted. On the paper may be written the name and horoscopes of the victim. This puppet image could be harmed in order to inflict the same harm on the victim. A jealous woman could write the name of her rival onto such an image and place it in the privy. The man would be offended by the smell of the lady and abandon her.

A man who feels himself wronged could even place such an image of himself with offerings by the temple of the Door Gods. The little demons of the temple would feel obliged to help and investigate.

During the time of Emperor Wu of the Han dynasty, it was reputed that along the roads he travelled were buried images made of ***tung*** wood of him for the purposes of working evil on him (Groot 1892 V p. 908).

### Image-spirit of Amoy Witches

There are a number of ways a familiar spirit may be induced to inhabit a puppet. The witch would collect the peach wood during the night to avoid suspicion of being a witch (Idris 1957 p.170). The wood would be secretly kept near a pregnant woman until birth.

Immediately after birth, the wood is taken and carved into a doll with the same sex as the baby. It is then kept under an altar and the spirit called to enter it. There's a danger that the spirit which enters into the doll could be that of the baby, in which case the baby may become sickly and die.

## Buddhist Monks of Meritorious Works

During the Tang dynasty, sorcerous Buddhist monks of the Meritorious Works Temple in Pien drew spirit-rebels on paper and set them loose into dwellings (Groot 1892 V p. 894). There were misfortune, confusion, sickness and misery. The people paid good money to the monks to work against the evil. The monks merely stopped their sorcery and the evil disappeared. The monks then painted armoured soldiers on paper and there were at night, the sound of trampling on the roofs in the city which disappeared by mornings. Again the monks were engaged.

Then, one by the name of Wang Toh became governor and realized what was happening. He ordered altars to be established in his headquarters and at all the army corps. Several thousand monks were called to officiate until even the monks of Meritorious Works Temple were called. Those of highest reputation were called to the headquarters while others were distributed among the army corps. Once they were in, the gates were closed and the monks were arrested and buried alive. At the headquarters, the chief and his monks from Meritorious Works Temple were tortured and confessed to their evil.

## Mr. Yu

During the Ch'ung Ching period (1628-1644 A.D.), there was one by the name of Yu, a young gentleman of energy and courage, fond of boxing and sport (Groot 1892 V p. 888). He was in the capital to take the examinations for the highest degree when his servant fell ill. He visited a fortune teller to ask about his servant. But before he could open his mouth the fortune teller asked him whether it was not for his servant that he had come to consult. Yu was startled. The fortune teller then said it was not the servant but Yu himself, who might come to grief.

Yu drew lots for himself to consult the ***Pakua***. The fortune teller

saw with alarm that Yu was fated to die in three days. He then said that for ten gold coins he could avert the danger. Yu refused to pay, saying that one's death is fated.

Yu waited for three days to see what would happen. On the third night he sat upright so as not to fall asleep. He shut the door and trimmed the lamp and waited with his sword. He was just thinking of going to bed when he heard a rustling sound from a crack in the window. A tiny man with a spear emerged and grew to the height of a full man. Yu attacked the spectre with his sword but merely cut through air. The spectre grew small and attempted to escape through the crack. But Yu struck once more and it fell to become a paper image of a man cut into half. However, Yu did not go to sleep but waited further. Sure enough, another being came through. Yu hacked at it. This time it was a clay image which broke to pieces.

The third time, the spectre did not come in. But the hut shook. Yu therefore unbolted the door and went outside where there was a giant as tall as the roof, bare chested, no shoes and a black face with glaring yellow eyes. It was carrying a bow with arrows. The giant shot an arrow but this was struck down by Yu. The spectre shot another arrow but Yu jumped aside. The giant then aimed a sword at Yu and again Yu avoided it. Yu then ran up to the giant and hacked its legs. After much hacking the spectre fell down. It was a wooden image the size of a man with bow and arrows and bloody spots.

It was suspected that the fortune teller was the culprit. So they went to find him. However, the fortune teller made himself invisible. One of the company then said that dog's blood could nullify the magic. When dog's blood was used, the fortune teller appeared. He was taken to the magistrate and put to death.

## Mr. Wu

There was one by the name of Chang Khi Shen in Hunan who used magic to affect others (Groot 1892 V p. 893). All feared him

except Wu, a man of letters from Kiang Ling. Once Wu criticized Chang in front of a crowd. Convinced that something would happen, Wu waited up that night, armed with the ***I Ching*** classic.

Then the noise of a wind on the roof was heard. A spectre in metal armour opened the door and entered. It attempted to spear the scholar. But Wu flung the ***I Ching*** at it and it changed into a paper puppet. This was placed in the ***I Ching***. But two more spectres appeared and Wu did the same thing.

The magician's wife then came knocking and crying and pleaded with the scholar to let her two sons go. The scholar said that it was only three pieces of paper puppets. The woman said that when her husband worked the spells, his and her two sons' souls went into the puppets. Now there were three corpses in the house and once the crow crowed they could not be revived.

But Wu said that they had harmed many people. However, he would give her back only one of her sons. The next day, news came that Chang and his eldest son had died, leaving only the youngest son and his mother.

## Miss Three the Donkey Woman

During the Tang dynasty there was a spinster Miss Three who operated an inn (Groot 1892 V p. 901). She earned a living by selling pre-cooked food and was very well to do and kept a great herd of donkeys. If the traveller was poor, she would lower her charges. She thus gained a reputation for virtue and travellers stopped at her inn.

Chao Ki Hwo came to her inn but other guests had arrived earlier. Thus, and he had to sleep on a couch which was next to Miss Three's room. Chao was sleepless and through a crack saw Miss Three shifting her things. By the candlelight, he saw her take out a wooden cow and a wooden puppet along with a set of plowing implements. She placed them before the fire and squirted water on them and they came to life. The wooden man plowed the ground before the bed and she had the man sow buckwheat

seeds. The seeds immediately shot up and the man reaped the harvest. She got six or seven pints which she ground and made into cakes. The next morning Miss Three gave the traveller the hot cakes. Chao nervously departed and did not eat. From a distance he saw the guests eating. They began to crawl on the ground and turned into donkeys. Miss Three then took their possessions.

Chao did not reveal the incident but had some similar cakes made. He returned to the inn where he was welcomed by Miss Three. On the next day she placed several hot cakes for him. When she was gone to take something, Chao switched one of the cakes. She then returned and Chao made as if to eat one of her cakes. Then he suddenly took out the switched cake and offered her. No sooner had it entered her mouth then she turn into a donkey. Chao found he could not work the wooden cow and puppet. So he took to riding the donkey around.

For four years Chao rode on the donkey. One day he was passing the temple of the god of Hwa mountain riding the donkey. An old man who was there clapped his hands, and asked Miss Three how she got into the form of the donkey. The old man told Chao to release her as she had been punished sufficiently. The old man tore asunder the mouth of the ass and Miss Three emerged. She fled and was not seen again.

CHAPTER 8

# *KU* MAGIC

## INTRODUCTION

According to ancient legends, leaders among the barbarian tribes controlled powerful figures in their tribes by forcing them to drink some poisonous concoctions. Only the leaders had the antidotes to the poisons and these antidotes must be administered before the year was out. The victims had to take fresh doses of the poisons and await the next year's administration of the antidotes.

This poisonous drink is also reminiscent of poisonous charmed drinks which were often served by people on those whom they loved. If their love were spurned, the antidotes would not be served and the victims would die in great pain.

These poisonous drinks are actually variations of the famous and fearsome ***ku*** magic. They are used to harm people, to get rich through possession of the properties of victims, to force others to obey and to cast powerful love spells forcing victims to love the ones practicing the ***ku*** magic.

## MAKING *KU* MAGIC

The word ***ku*** is formed from the sub-character for "pot" below "crawling animals". It is the Chinese equivalent to the European witches' cauldron brew.

All sorts of insects and reptiles are placed into a jar and kept for a year (Groot 1892 V p. 847). On opening there may be only

one reptile or insect left, the rest having being devoured. This last one is the ***ku***. It could render itself invisible and when it inflicts injury on anyone, that person would die. When the ***ku*** kills a man, it would appear from an aperture within the body. If this is watched and caught, it could be dried in the sun and becomes a source of evil.

Another way to make ***ku*** magic is for a woman to strip and offer sacrifice at night (Groot 1892 V p. 848). The sacrifice would be in the form of a prepared bowl of rice-gruel. All kinds of insects like grasshoppers, moths would come to eat. The things and droppings they leave behind could be used as ***ku*** poison. This poison is served in the food or drink. A clean house is suspect as one where such ***ku*** magic could be made.

In Kwangtung and Kwangsi, various insects and reptiles are placed into a pot or bowl to devour one another until only one is left (Groot 1892 V p. 848). The poison of this last survivor is used in wine or food to harm people. The person eating such poison would develop cramps in his heart and belly and vomit out a liquid resembling rotting meat. Unless treated at once, his five viscera would rot away. Respiration stops, strength wanes, the bones become heavy and joints stiffen. When the person dies, the disease spreads its contagion to others. The spittle of a person affected by ***ku*** would not float but sink at once. If an affected person placed a pea into his mouth, the pea would swell up and the skin of the pea would become loose.

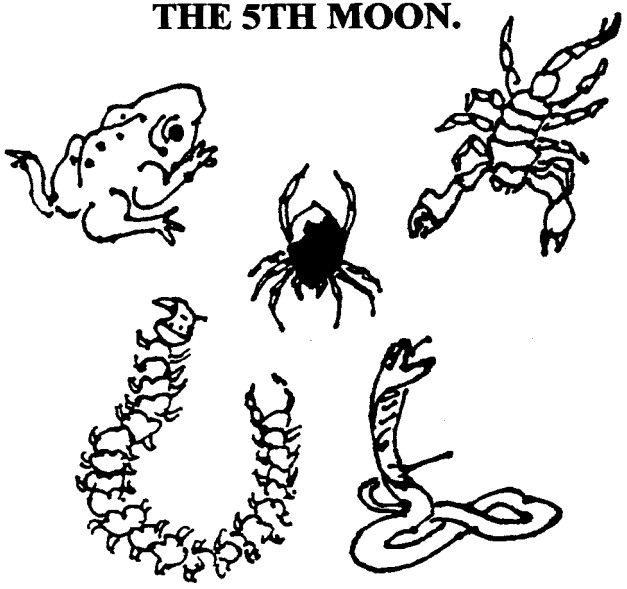
In the hilly regions of Kwangtung, people keep in one pot snakes, vipers, centipedes, millipedes, frogs and all sorts of insects and reptiles to make them devour one another (Groot 1892 V p. 850). The last survivor possesses great spiritual power (***ling***) and is sacrificed. Its poison is put into vegetables, fruits, food and drinks to cause harm to others and to obtain wealth and honour.

In the southern regions, there are ***ku*** of lizards, beetles which lay their eggs in dung-hills which they roll up (Groot 1892 V p. 850). There are also ***ku*** of crickets, gold caterpillars and herbs which draw out life.

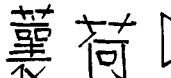
The Tung people of Kwang Chen region would collect all sorts of reptiles and insects on the fifth day of the fifth moon (Groot 1892

# *KU* MAGIC

**INVOLVED THE USE OF A LIQUID OR POWDERED PREPARATION MADE FROM THE FIVE POISONOUS ANIMALS, ESPECIALLY ON THE 5TH DAY OF THE 5TH MOON.**



**IT IS THE CHINESE EQUIVALENT TO WHAT THE WESTERNERS TERM AS "WITCHES' BREW". VICTIMS WHO UNKNOWINGLY HAD TAKEN *KU* POISON COULD THEN BE CONTROLLED BY THE BLACK MAGICIAN WHO HOLDS THE ANTIDOTE.**



**ZINGIBER MIOGA**

**THE *JANG HO* ROOT IS THE BEST ANTIDOTE TO *KU* POISON.**

V p. 851). None is bigger than a snake and none smaller than a lice. These are placed into a pot to devour one another. The last is kept and let loose to kill a selected victim. Snake ***ku*** would kill at once. Louse ***ku*** slowly eat up the five viscera. Flying ***ku*** would draw out the life. Those who employ them become rich. These people are usually spendthrifts.

These five poisonous animals could be placed into a jar on the 5th Day of the 5th Moon. One of the animals would be left and this would be used to make the ***ku*** charm. Usually the surviving animal is the snake. This charm is a very powerful love charm. It is also an evil charm which brings wealth to the owner through the harming of others.

A family of the Liao in the Yung Yang principality in Honan became wealthy by engaging in ***ku*** for generations (Groot 1892 V p. 846). One member married an outsider who did not know. Once when she was alone in the house, she saw a large vase. On raising the cover she saw a large snake within. Frightened, she boiled water and poured the water into the vase to kill the beast. On returning, the family found to their horror and sadness what she had done. Not long after, they all died to a man of a contagious disease. This tale illustrates that the ***ku*** turns itself against its own breeders if harmed.

## The Gold Caterpillar

The gold caterpillar is a sort of very venomous little snake or viper, worm, larva of a bright yellow colour, perhaps luminiferous or phosphorescent (Groot 1892 V p. 853). Insects which eat old red and flowered silk are also regarded as gold caterpillars.

A Sung writer stated that the gold caterpillar is a caterpillar of gold colour which is fed with silk from Szechwen. Its ordure, if mixed into food or drink, poisons those who take it, causing certain death. It draws towards the man the possessions of the victims and thus makes him enormously rich. It is extremely difficult to get rid off, for water, fire, weapons and swords could not harm it.

The owner would place some silver or gold into a basket and place the caterpillar in it. Someone may pick it up and is said to be given to this gold caterpillar in marriage.

The Sui grandees who also used cat sorcery were reputed to have used this gold caterpillar magic (Groot 1892 V p. 854).

The gold caterpillar was also supposed to be found within precious stones (Groot 1892 V p. 857). A man found a round inscribed stone. On polishing it he realized it had two layers. On splitting it, he found a maggot within. He threw it away, but was told it was a gold caterpillar which could have been used by greedy people to gain wealth.

Those having a gold caterpillar would get things done fast. A woman merely has to spin a few threads and on the next morning the loom would have a perfect web. A farmer only has to put the spade into a few places and the whole field would be plowed in no time. But a person must carefully feed it and scold it constantly to prevent it from being lazy.

One by the name of Tsue Lang, a literary graduate of the highest rank, once came across a bamboo basket (Groot 1892 V p. 856). He opened it and saw several silver wine-cups. He took it home to his wife. At home a golden caterpillar crawled along his leg. He flung it off, but it returned. He crushed it and again it returned. This way it reappeared all over his body and could not be destroyed with water, fire and knife. Lang consulted a friend of knowledge. The person said it was a gold caterpillar. When small it can cause trouble, when big it gnaws away the five viscera. Lang confessed he picked up the basket. His friend said he knew that. The friend said that if Lang could employ it he could become enormously rich. It could be fed four inches of flowered silk from Szechwen. If its ordure is gathered, pulverized and the powder placed into drink and food it could kill those who take them and the possessions of the victims would come to him. Lang refused to do this and said he would place out the basket with the things originally in it. But the friend said that one had to put in twice as much as when originally found but the scholar could not afford that. Lang in desperation, ate the caterpillar. His family waited for him to die. However, he did not and lived to a grand old age.

## NATURE OF *KU* MAGIC

The term ***ku*** also referred to the use of philter-maggots by women to excite the lusts of men and attracting them to debauchery (Groot 1892 V p. 827). This is alike to the fabled power of Western Spanish-fly used to arouse sexual lust.

***Ku*** could also be used to destroy crops and food-stores in the form of flying insects (Groot 1892 V p. 827). The ***Shou Wen*** states that ***ku*** also refers to "insects in the belly" and the spectre of a dead man whose head was exposed on the stake. The dead man's soul was supposed to seek revenge for the mutilation of his body by settling in the intestine of the living like maggots and grubs which gnawed away his rotting head.

The reptiles or insects of ***ku*** may do their work in the form of other animals, e.g. dogs (Groot 1892 V p. 846). One by the name of Chau Sheu had canine ***ku***. Once when he was visited six or seven yellow dogs appeared to bark at the visitor. One man who visited Chau Sheu's wife spat blood and was saved in the nick of time with a drink prepared from minced stalks of an orange tree. The ***ku*** spectres are reptiles or insects but they would change their forms even into dogs or swine so that it is difficult to determine their real forms.

In another case, a workman fell sick and passed blood (Groot 1892 V p. 847). The physician suspected ***ku*** and secretly placed some ***jang ho*** root under the sleeping mat. The patient screamed madly that the ***ku*** which had been devouring him was ceasing and vanishing little by little. The ***jang ho*** root is one of the counters to ***ku*** magic.

Once a scholar by the name of Chu went for a drinking feast in the prefect's home (Groot 1892 V p. 852). As it was hot, they took off their hats. There was a frog on Chu's head. They knocked it off. They drank till midnight when the frog slowly crawled back on to Chu's head. They knocked it off again. When Chu retired to his room he felt an ulcer on his head. The next day all the hair on his crown had fallen off and there was a red swelling spot on his

head. The swelling later broke and a frog peeped out. They tried to pull the frog out but it was painful and they desisted. An old gate-keeper said that it was ***ku*** and that it had to be killed with a gold hair-pin. They tried this successfully and the frog was extracted. Chu suffered no more, but in his skull-bone the sunken spot remained.

## COUNTERS TO *KU* MAGIC

Breeders of ***ku*** can never get male descendants and, if they do have them, would see their descendants die (Groot 1892 V p. 858). Lightning may come from Heaven to destroy the sinner, his family, his house and the ***ku*** animal.

Visiting an ill-frequented inn in isolated places is dangerous. The visitor should smear mud from his shoes on the wall (Groot 1892 V p. 858). If the mud suddenly disappears the place has ***ku***. One could also ask the owner whether ***ku*** is practiced within, then the thing would not be set (Groot 1892 V p. 867). This is because whoever knows about ***ku*** would also know how to defeat it.

A person affected by ***ku*** gets cutting pains in his heart and belly as if something alive is gnawing there (Groot 1892 V p. 862). He may discharge blood from his mouth or anus. The person could determine whether he has ***ku*** by spitting into the water; if the spittle sinks, he has ***ku***. To determine the owner of the ***ku*** the skin of a drum should be taken and burned. The ashes should be mixed with water and drank. The owner's name would be mentioned, and, on bidding the owner to take back the ***ku,*** the person will recover. The same thing would happen if the ***jang ho*** root is secretly placed under the person.

The ***jang ho*** plant is ***Zingiber mioga*** (Bliss undated pp. 464-465). The Chinese ***Peng Tsao*** indicates the plant is a Zingiber. There are two types, one with a red root and the other a white root. The leaves resemble those of the banana plant and the roots are like those of ginger but are more succulent. The roots are pickled in the same way as ginger. They are considered slightly deleterious.

They are prescribed for malaria, insects and scorpions bites, and as a decoction for washing inflamed eyes. The leaves could also be used similarly besides having the properties of being a prophylactic.

Some counters to ***ku*** have been described above:

- o Gold pin to pierce the ***ku***
- o Use of ***jang ho*** root (a ginger like plant)
- o Drink prepared from minced stalks of orange tree

Chen Tsang Khi says that ashes of old silk with flowered design is a cure for ***ku*** of insects or reptiles which eat such silk.

Two ingredients which are effective against ***ku*** are the centipede and several ***mei*** of the spotted or stripped cat (Groot 1892 V p. 863). The centipede is believed to be a snake killer. People in southern regions carry it within a bamboo. The centipede will stir if snakes are near. If the snake is kept in restraint together with the centipede, the snake will die. The snake on sensing the presence of the centipede will flee. Hence, Southerners pulverize centipedes and use the powder to cure snake bites. The centipedes' segments may be roasted, grated into powder and drunk with water. The legs are useless. If the ***ku*** poison produces boils and ulcers, the application of such powder made into an ointment with the use of hogs' lard is recommended.

The person should carry with him "male yellow", musk and animated cinnabar which could avert evil and render immunity to all kinds of ***ku*** and even spectres and fox-fairies (Groot 1892 V p. 863). Musk is also used as an ingredient against ***ku*** because the musk-deer, like the pig, destroys the snakes (Groot 1892 V p. 866). Musk is thus used in a large number of ways even in amulets and medicines against demoniacal diseases. Cats also prey on snakes, toads and frogs and may be used against ***ku***. Flesh of cats may even be eaten from a young age to protect one from eventual encounter with ***ku***. Bones from the cat's head could cure demoniacal ailments.

Animals which are used to make ***ku*** could also be used to cure

***ku*** (Groot 1892 V p. 866). Centipedes against snake ***ku***, frogs against centipede ***ku***, snake against frog ***ku***. If it is suspected that the gold caterpillar magic is used, introduce hedgehogs into the house (Groot 1892 V p. 868). The caterpillar is afraid of the hedgehogs which could draw it out. Fowl would also fly away if ***ku*** is around (Groot 1892 V p. 869). ***Ku*** magic could also be suppressed with the use of dogs.

Another remedy is to take three ***t'sien*** of **"thunder pills"** (Groot 1892 V p. 868), grind them and add a bit of white alum. When the caterpillar appears drop a little of the powder on it and it will change into a bloody fluid. It is believed that **"thunderbolt stones"** or **"thunder nodules"** have the power to remove the effects of ***ku*** (Groot 1892 V p. 866). These stones are to be found buried a few feet in the ground below where lightning struck in ***"Lei Chun"*** (meaning **"Thunder Department"**) which is the most southerly projecting peninsular in Kwangtung. Their shapes vary, but are most often of knives and axes, the former with two holes. There are also large "Thunder hammers" weighing several pounds, "thunder awls" and "thunder axes".

A good medicine for ***ku*** poison is leek juice mixed with spirits (Groot 1892 V p. 867). The patient would then vomit out some ophidian creatures.

CHAPTER 9

# THE *KU* FIVE POISONOUS ANIMALS

## INTRODUCTION

The ***ku*** magic is associated with the "Five Poisonous Animals". The Chinese are not alone in associating insects and slimy things with evil. According to Wasson (1968 pp. 194-197), in ancient Eurasia, the fly was associated with madness and possession. The shamans believed that insects could cause psychic disturbances. Bugs, flies, moths, all kinds of larvae, with their amazing range of metamorphosis, were believed to possess supernatural powers usually of the malevolent kind. In the Old Testament, demon "Beelzebub" means "Lord of the Flies". In Nordic legends, the evil god Loki often assumed the shape of a fly to wander around. In the Middle Ages and Renaissance Europe, demons were represented in the shape of flies which could especially cause delirium, drunkenness and insanity. In modern times, the "Spanish fly" is reputed to intensify the power of human sexual prowess.

Chinese magic associates certain animals in groups. The more auspicious ones would be the "Four Intelligents" and the "Four Supernatural Creatures":

- The "Four Intelligents" (***Si Ling***) are ***Lung*** alias the Dragon; ***Feng Huang*** the Phoenix; ***Lin*** the Unicorn; and ***Gui*** the Tortoise. They were not superior to man, as man is considered the most intelligent creature. But these ***Si Ling*** are believed to be endowed with special virtues for which they are respected and even venerated (Wu 1982 p. 5).

- The division of the celestial sphere into twenty-eight constellations was conceived more than 3,000 years ago, for it is mentioned in the Chou Ritual... Seven of those stellar mansions were allocated to each of the four quadrants of the vault of heaven. The quadrants were associated with four animals, often called the "Four Supernatural Creatures"...The Azure Dragon presides over the eastern quarter, the Vermilion Bird i.e. the Chinese Phoenix - over the southern, the White Tiger over the western and the Black Warrior - i.e. the Tortoise - over the northern (Williams 1931 p. 336)
- The Heraldic Animals would become four or five ***Lungs*** or Bats, which are common good luck motifs.

Then, there are the Twelve Zodiacal Animals and the Twenty-Eight Constellation Animals, the later composing of seven constellations under each of the Four Heraldic Animals. There are speculations that the Twelve Zodiacal Animals are a transformation of certain aspects of the Twenty-Eight Constellation Animals.

On the other hand, certain animals groupings, especially around the number five, are not so auspicious, and often related to black magic:

- The Five Poisonous Animals are the snake, scorpion, centipede, frog and lizard, denoting their general symbolism of evil influences especially plagues and drought. A pot of ***Artemesia*** could be placed on the 5th day of the 5th month against them (Plopper 1935 p. 138). The demon queller Chung Kuei could also be invoked during the last days of the 4th month as protection against them. His paper charms would be pasted onto the rafters of houses (Plopper 1935 p. 186). Another deity who could be invoked against these Five Poisonous Animals is the Taoist Pope Chang Tao Ling who likes to ride the tiger on his excursions against evil, especially also on the 5th day of the 5th month (Plopper 1935 p. 212).

Another version of the Five Poisonous Animals consists of are the viper, scorpion, centipede, toad and spider. Despite their basic evil nature, it is regarded that their combination has the power to ward off evil influences. It is said that families with only one son would worship them. Pictures of them in black silk on red cloth would be placed onto clothes worn by the child on one of the first five days of the 5th Moon. They are also found on certain brass castings about two inches in diameter used as charms against evil spirits (Williams 1931 p. 153).

There are also evil spirits of the Tiger, Wolf and Fox which could harm man. It is thought that the Chinese do have the idea that worshipping some of these animals could ward off the harm these very animals could bring. It is true that images of Tigers, Lizards, Snakes, Centipedes etc. are especially used to guard children from colic and other infantile diseases (Dennys 1968 p. 51). However, this concept may not be true to the ancient form.

Tiger charms and sulfur are also believed to be able to protect one against these Five Poisonous Animals (Eberhard 1968 p. 158).

A charm suspended from the roof on the 5th day of the 5th Moon and used against the Five Poisonous Animals (Williams, 1931 p. 153) has the famous "Eight Diagrams" or ***Pakua*** drawn above the five animals, snake, spider, centipede, scorpion and toad. A flag with these animals painted and then stuck into a pot is an added protection against them (Plopper 1935 p. 138). This "Eight Diagrams" itself is a charm symbol against evil influences. So, by including in the drawing the Five Poisonous Animals, the charm is actually invoking the power of the "Eight Diagrams" against the animals. It could give rise to the mistaken notion that the Five Poisonous Animals were being worshipped.

Likewise, when the images of these animals are placed onto red coloured paper or cloth , the red colour is actually the charm against the animals. What we have is really the invoking of the red colour, like the "Eight Diagrams", against the animals.

## THE FIVE POISONOUS ANIMALS

Fundamentally, the inauspicious Five Poisonous Animals are actually the negation of the more positive auspicious Heraldic Animals. It appears that, originally, the five animals are arranged in pairs of enemies representing day/fire/sun against night/water/moon, plus the frog (moon). On critical days the animals fight each other and people draw conclusions from the results (Eberhard 1968 p. 161).

### Toad or Frog

The Chinese do not differentiate between the toad and frog which are common in the rice fields. The tiny glistering jelly-like spawn of the frog are regarded as the dew of heaven - hence the frog is also called the "heavenly chicken" and used as an item of diet and medicine (Williams 1931 p. 369)

In Japan there was a story where the frog had more knowledge than the gods. It is an ancestral spirit and guardian of the rice fields and rains in Indo-China. The Mongols believe the earth is supported by a frog, reminiscent of the Ceylonese legend that the earth rests on a giant serpent lying on a turtle held up by a frog (Waterbury 1952 p. 7).

The toad or frog is linked to the Moon:

- ***Yueh Lao***, the Chinese "Old Man of the Moon" is reputed to predestine and regulate the marriages of mortals. He ties the potential man and woman with an invisible cord which could never part so long as both are alive.

  Another story was that the Chieftain Hou I (or Feng I) the famous inventor of arrows in the days of Yao and Shun and who shot down nine out of the ten suns, did not want to die. He thus obtained the black pearl of immortality from Hsi Wang Mu, the Queen Mother of the West. But his wife

Chang O inadvertently swallowed the pearl. She became immortal and light, and floated away to the moon. Chang O became the frog on the moon. Hou I was eventually reunited with Chang O, but Chang O had to remain forever on the moon. The toad outline is believed to be traced on the moon (Dennys 1968 pp. 117-118; Williams 1931 p. 369)

- It is believed that there is a three-legged frog on the moon which swallows up the moon during an eclipse. It came to symbolize the unattainable (Williams 1931 p. 369).

The image of the Immortal Liu Hai with his three-legged toad is considered the symbol of money-making. He is said to have lived during the Sung dynasty in the province of Shensi and is the general who fought off the Nu Chen (Liu the Sea-toad). Another version is that there was once a toad which lived in a deep well and emitted poisonous vapours. Liu Hai lured the creature with a string of gold cash and destroyed it. (Williams 1931 p. 369; Eberhard 1972 p. 212). During the local processions of the God of Wealth, Tau Peh Kong, the image of the toad could be included in the procession along with the god.

Chang Kou Lao of the Eight Immortals who is pictured holding a musical bamboo instrument, is usually shown riding the white donkey backwards but sometimes rides on this toad (Williams 1931 p. 369).

## Scorpion

The scorpion is one of the Five Poisonous Animals, along with the snake, frog, centipede and spider or lizard. In the Five Poisonous Animals, it is often replaced by the spider.

The willow branches and twigs placed on the head are said to ward off the stings of scorpions (Burkhardt 1982 p. 16).

The lore about the significance of the constellation of Scorpio indicates that the scorpion has the same significance as the snake

in symbolizing evil. The constellation Scorpio is either the generous, refined, reliable and astute being of the good "eagle" Scorpio, or the bad "snake" Scorpio which is destructive, unreliable, deceitful, irascible, calumnious and prevaricarious (Joel 1977, p. 71).

Scorpion-men were guardians of the gates of the sun in Mesopotamia. In Hittites' symbolism, the scorpion-men became scorpion-birds (Waterbury 1952 pp. 12-13). The Western astrology recognizes that the southern constellation of Scorpio is either the biting scorpion dying from its own poison in its struggle for survival or the noble eagle, healer and magician who battle the forces of evil and darkness and triumph (Lutin 1988 p. 11).

Scorpio is thus the representation of conflict. It has three decans, all symbolizing conflict (Seiss 1972 p. 18):

1. The serpent with which Ophiuchus struggled.
2. Ophiuchus, struggling with the serpent and being stung by the scorpion also crushing the scorpion.
3. Hercules holding the three-headed snake or "Dog of Hell".

In reality, the Scorpio constellation represents the noble eagle destroying the evil snake. The noble eagle is also the alter-ego of the phoenix or falcon which is also symbolized by the winged disc or "Eight Diagrams" ***Pakua***. Hence, this is why the "Eight Diagrams" ***Pakua*** was drawn into the talisman with the Five Poisonous Animals on the 5th day of the 5th Moon - because the talisman is invoking the power of the falcon-phoenix-eagle-***Pakua*** against the evil influences of the snake or scorpion.

## Lizard

The lizard is one of the Five Poisonous Animals, along with the snake, frog, centipede and scorpion.

The lizard, particularly the gecko (***shou kung***), is a creature of the night and is the enemy of the scorpion. It is supposed to eat

the scorpion (Eberhard 1968 pp. 149, 159).

The gecko is reared until it weighs about seven pounds. It is then killed and pounded into a substance which is smeared onto the body of a virgin girl. The substance will only come off if there is sexual union. This is thus supposed to make the girl abstain from immorality. The animal is placed into a jar on the 5th Day of the 5th Moon and then killed the following year (Eberhard 1968 p. 148).

In Sumatra, heads of chiefs were placed in coffins ornamented with birds or lizards (Waterbury 1952 p. 42). In Tahiti the lizard, along with natural objects like a stone, tree, or even a snail, may be a tutelary spirit (Waterbury 1952 p. 79). The lizard is often venerated in Maori culture and on Easter Island, as a reptile ancestor (Waterbury 1952 p. 136).

## Centipede

The centipede is one of the Five Poisonous Animals, along with the snake, frog, scorpion and spider or lizard.

Love charms are most effective when made on the 5th Day of the 5th Moon. The love charm is called a ***ku*** and is really a form of snake spirit. The centipede, the ***jang ho*** plant (a form of wild ginger) and the lotus root are said to be antidotes against the ***ku*** charm. ***Ku*** magic can kill and a traveller who happens to carry a centipede with him is not harmed (Eberhard 1968 pp. 151-152).

## Spider

The spider is one of the Five Poisonous Animals, along with the snake, frog, centipede and scorpion.

It is a creature of the night as it weaves its web at night and usually replaces the scorpion (Eberhard 1968 p. 159).

## CHARACTERISTICS OF THE SERPENT

### Background

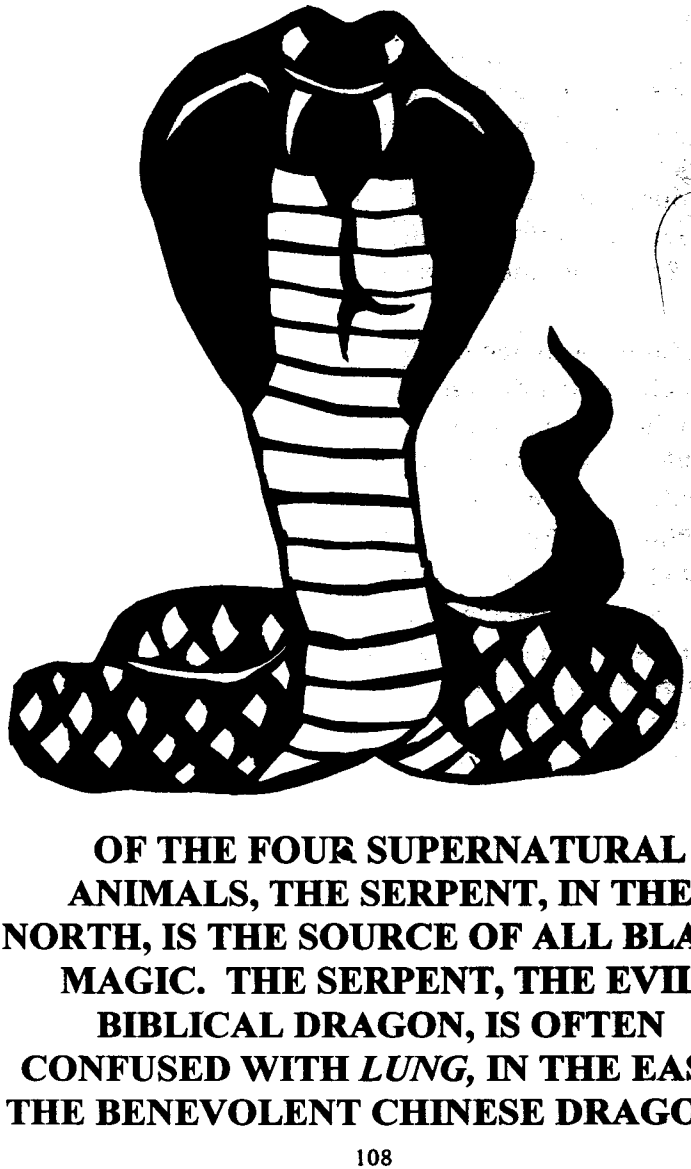
The serpent is the most feared animal among the creatures. The serpent would trigger off a host of negative impressions, including the common fear of the poisonous creature, whose venomous bite could be so fatal. Others would shrink back at its slithery feeling. The serpent heralds impending darkness. The evil image thus repulses people from the serpent. The fear of snakes as poisonous is not accurate as only a few species are really venomous. The venomous ones include the cobra, viper and sea-snake. Some rare individuals would testify serpents make good pets!

The Chinese character "***She***" for "Serpent" is a combination of two sub-characters viz. "***ch'ung***" for crawling things on the left and "***t'o***" on the right for a serpent "that stands on its tail distend its neck and darts its tongue out" (Weiger 1950). The ancient pictorial representation shows the hood clearly, reflecting the feared cobra. The legendary flying serpent is the cobra which seems to "fly" from its reared position when it flings itself forward to attack.

Despite their so-called evil aura, serpents are worshipped at the San Chieh temples (also called Ch'ing She Miao or Green Serpent temples). The serpent temples are found in Canton where the reptiles can be seen among the temple grounds where they do not disturb or harm the worshippers, possibly mesmerized by the smoke of the incense. The serpent would come out and eat or drink the offerings laid before the altar of the Serpent God, Chor Choo Kong, the embodiment of the Black Serpent. Instead of using the unlucky colour "Black", the Chinese may resort an euphemism and call it "Green Serpent." The Serpent God is a fierce god. If a person failed to keep his vow to the Serpent God, there is nowhere he could flee. For, the serpents would come relentless after him.

# THE CHINESE SERPENT, *SHE*

**THE UNIVERSAL SYMBOL OF EVIL.**



**OF THE FOUR SUPERNATURAL ANIMALS, THE SERPENT, IN THE NORTH, IS THE SOURCE OF ALL BLACK MAGIC. THE SERPENT, THE EVIL BIBLICAL DRAGON, IS OFTEN CONFUSED WITH *LUNG*, IN THE EAST, THE BENEVOLENT CHINESE DRAGON.**

## Inauspicious Meanings of Serpent

The serpent has two different sets of symbolism; one being due to its position in the Ten Celestial Stems as the Heraldic Animal of the North, the Black Serpent, and the other is its position as the 6th animal of the Twelve Terrestrial Branches. The Black Serpent could be replaced by the Black Tortoise or Dark Warrior as the Animal in the North. The Black Serpent, associated with the North, is a veritable symbol of disasters and all sorts of evil coming down from the North.

In military operations, the general would try to attack the enemy from the North. If the general is to the South of the enemy he would detour to the north and attack from that direction. Otherwise, he would be fated to lose.

The serpents, like foxes, are means whereby spirits, including lost souls of men, would return to old haunts. Evil spirits like demons, elf and fairies can assume the form of serpents, while supernatural serpents could manifest themselves as ordinary mortals (Dennys 1968 p. 103).

The serpent is a common symbol of evil and the evil spirit, though it has been said to also symbolize wisdom and healing. Oriental, Greek and even Christian myths associate the monster serpent or dragon to the forces of evil. The St. George's Dragon is originally not a dragon but a great "worm", that is, a large serpent. The Indian gods Brahma and also Khrishna were often shown in sculptures standing over the vanquished serpent. In Greek myth, the eagle carried the defeated serpent. Coiled around the tree it is the symbol of temptation. Some Eastern people believe that immunity against the venomous serpents could be propitiated through the worshipping of them (Whitticks 1960 p. 258).

The Indians have a saying that a black serpent on the right side of the road is auspicious but not on the left. A white serpent anywhere is bad and should be killed. (Biljawan 1977 p. 52). It is unlucky to kill a serpent which stays below the floor of one's house.

The serpent is one of the Five Poisonous Animals symbolizing

evil influences, especially plagues and drought. The ***ku*** love charms made on the 5th Day of the 5th Moon is really a form of snake spirit. The centipede, the ***jang ho*** plant and the lotus root are said to be antidotes against the ***ku*** charm (Eberhard 1968 pp. 151-152). A pot of ***Artemesia*** could also be placed on the 5th day of the 5th month against them (Plopper 1935 p. 138). The demon queller Chung Kuei could also be invoked during the last days of the 4th month as protection against them (Plopper 1935 p. 186). Another deity invoked against these Five Poisonous Animals is the Taoist Pope Chang Tao Ling who rides the tiger on his excursions against evil, especially also on the 5th day of the 5th month (Plopper 1935 p. 212).

## Auspicious Meaning of Serpent

The serpent is also associated with the secrets of life and hence wisdom (Whitticks 1960 p. 258). This is derived from its symbol of sycophancy, cunning and evil and also its supposed kinship to the majestic dragon (Williams 1931 p. 330)

It is venerated as a symbol of healing; like Moses' brazen serpent which healed the serpent-bitten Israelites. This is also the emblem of Asclepius, god of medicine, and emblem of modern medicine. (Whitticks 1968 p. 258) It is coiled around a staff as a symbol of health by followers of the western Asclepius and Hygia (Dennys 1968 p. 103). The serpent may have been misleadingly taken as a symbol of healing as the Asclepius' wand is a coiled serpent(s) wand topped by a pair of wings. This actually depicts the serpents being defeated by the falcon symbolized by the pair of wings above the serpents. The Asclepius's wand is therefore the symbol of the healing power of the falcon, not the snake; an image more in line with the Chinese picture of the phoenix attacking the serpent.

The serpents are supposed to hold in their heads various precious stones (Dennys 1968 p. 106). The serpent's flesh is attributed with several healing powers. The white spotted serpent skin is used in leprosy, rheumatism and palsy (Dennys 1968 p. 103).

Serpents are caught and sold as food, the poisonous ones used as medicines.

## Astrological Significance

Much of the evil associated with the serpent is related to the significance of its position in the ***tiangan*** Ten Celestial Stems. The ***tiangan*** position denotes its malevolent external extra-terrestrial influence. On the other hand, by associating the serpent with the ***dizhi*** Twelve Terrestrial Branches, other natural qualities of the serpent are taken into account. Desirable qualities like its general industriousness and cunning reflecting the internal conditions of the earth and the inherent tendencies of the person born under its sign in the ***dizhi*** Twelve Terrestrial Branches system.

## Symbolic Serpent Lores

Serpents and fishes are creatures, which after long periods of efforts, could become Dragons. After five hundred years the serpent may become a Scaly Dragon; after another one thousand years a Hornless Dragon; after another five hundred years a Horned Dragon and finally after another one thousand years, a Winged Dragon (Plopper 1935 p. 50). There are a number of serpent sayings:

> "Dragon's head but snake's tail" denotes grandiose schemes which have small results (Plopper 1935 p. 49)
>
> "The great dragon is no match for the local snake" means at times the local familiar with his natural environment is more than a match for the stranger of greater ability (Plopper 1935 p. 47)

The serpent is associated with the first female Nu Kua, the sister-consort of the first man, the World's First Emperor, Fu Hsi. She is also a serpent Goddess who repaired the heavens. However, there

is a dispute as to whether Nu Kua has the body of a snake or the rear body of a fish with a fish-tail. In the later form, she may be depicted as a Dragon Lady.

**Table 1: ZODIAC SIGNIFICANCE OF THE SERPENT**
**Twelve Terrestrial Branches Significance**

| | |
|---|---|
| Order of Animals: | 6th. |
| Time ruled by **SERPENT**: | 6th Hour, ***Ssu*** (0900 to 1100). |
| Month: | 6th Moon. |
| Year: | 1905, 1917, 1929, 1941, 1953, 1965, 1977, 1989. |
| Season: | Early Summer. |
| Direction: | S30E. |
| Western constellation: | Taurus. |
| Ruling Planet: | Venus. |
| Lucky Gemstone: | Mossagate. |
| Shade: | ***Yin.*** |
| Symbol: | Wealth. Sudden appearance is a bad omen of warning. |
| Good points: | Very stable.<br>Very intelligent - an enigmatic deep thinker.<br>Likes to organize.<br>High morality.<br>Likable though not talkative.<br>Graceful and soft-spoken.<br>Calm, determined.<br>Very sociable and courageous.<br>Good tastes for clothes, books, food and music. |
| Bad points: | Stubborn, will not listen to others.<br>Possessive.<br>Sometimes wicked and |

| | |
|---|---|
| | jealous.<br>Easily upset and narrow minded.<br>Not always faithful in love.<br>Intense fanatical hatred. |
| Others: | Superstitious (like "***Lung***").<br>Beautiful complexion.<br>Better life if born during the day . |
| Compatible: | Ox, Rooster, Dragon. |
| Incompatible: | Tiger, Horse, Pig. |
| General Life: | Complex personality.<br>Charming but can be sulky.<br>Studious and a planner.<br>Easily misunderstood and envied.<br>Destined for fame and fortune. |

## Table 2: EFFECTS OF *TIANGAN* FACTOR ON ZODIAC SIGNIFICANCE OF THE SERPENT

The "***tiangan***" factor would predispose the Snake along the following trends:

| | |
|---|---|
| **Metal** | Calculating, intelligent.<br>Swift.<br>Constantly trying to outdo opposition.<br>Crave luxury.<br>Possessive, domineering, secretive. |
| **Water** | Great powers of concentration.<br>Strong charisma. |

| | |
|---|---|
| | Shrewd, business-minded and materialistic.<br>Artistic and well read.<br>Long memory and hold grudges long. |
| **Wood** | Prophetic and kindly wisdom.<br>Constant and enduring affections.<br>Attract people to him.<br>Expensive habits and vain.<br>Well informed and a good investor. |
| **Fire** | Intense and masterful.<br>Exudes confidence and should go for politics.<br>Maniacal crave for fame and wealth.<br>Most sensual and jealous Snake.<br>Suspicious by nature, quick to condemn. |
| **Earth** | More principled, persistent and reliable.<br>Most graceful and enchanting of Snakes.<br>Conservative and frugal. |

CHAPTER 10

# THE DRAGON BOAT FESTIVAL

## INTRODUCTION

The powerful ***ku*** black magic is made from all sort of insects and reptiles placed into a jar and kept for a year (Groot 1892 V p. 847). On opening there may be only one reptile or insect, the rest having being devoured. This last one is the ***ku***. The Tung people of Kwang Chen region are believed to collect all sorts of reptiles and insects on the 5th day of the 5th Moon (Groot 1892 V p. 851). Hence, this ***ku*** black magic has a strong link to the 5th day of the 5th Moon, which happens to be the Dragon Boat Festival and symbolically the time of the Summer Solstice.

This is not surprising as Summer Solstice, is the time of the longest day and, is symbolically the time when light starts to decline and when darkness starts to gain ascendancy. It is thus regarded as the most dangerous time of the year.

## IN MEMORY OF CHU YUAN OF THE WARRING STATES

Near the time of Summer Solstice, on the 5th day of the 5th moon, is the popular, colourful festive Dragon Boat Festival (Lai 1984). The Dragon Boat Festival emphasizes the water element of ***Lung*** with its various aspects of rains, clouds and even floods.

Different groups of people would race each other in "Dragon" boats races. Accidents frequently occur during these races. It is said that an accident has to happen so that there would be a human

sacrifice to appease the spirits and that this human sacrifice is the true significance of the festival.

The festival is now popularly instituted in memory of a statesman named Chu Yuan a native of Ying, who drowned himself in the River Mi Lo in 295 B.C. During these Warring States Period some 2,300 years ago Chu Yuan or Qu Yuan, was a minister and councillor to the king of Chu. He was also a patriotic poet whose motherland was the State of Chu in the southern part of China. He was born around 340 B.C. at a time when Chinese society was in the throes of cataclysm. He frowned upon the corruptness of the aristocrats in the state. After having been falsely accused by one of the petty princes of the state, and as a protest against the corrupt condition of the government, he drowned himself in the river.

The people, who loved the unfortunate courtier for his virtue and fidelity, sent out boats in search of his body, but to no purpose. They threw rice into the river for his soul. But his ghost appeared and said that the fish ate up all the rice. So the people then prepared a peculiar triangular kind of rice dumpling called ***tsung*** made of glutinous rice and wrapped in silk (later substituted by leaves ) and set out over the spot of tragedy, to sacrifice to the spirit of the loyal statesman. This mode of commemorating the event has been carried down to posterity as an annual holiday. (Williams 1931 p. 114).

It is said that the boatmen continued to honour the memory of Chu Yuan; hence the boat races and the Dragon Boat Festival.

Eberhard (1972 pp. 83-85) postulates that Chu Yuan's family descended from the Tai tribe of Chu as his poems contained several allusions to Tai's sacrificial and ceremonial songs. What is significant is that the Tai tribe in ancient times used to trap strangers, especially bearded ones and therefore often scholars, to be sacrificed on this day. The stranger would be treated well but he would know his role reserved for that day. It happens that some girl may fall in love with the stranger and the couple might escape to China.

Chu Yuan's act might have been a voluntary human sacrifice.

## DRAGON BOAT FESTIVAL — AN ANCIENT TIME OF HUMAN SACRIFICES

The Dragon Boat Festival is strongly connected to ancient rites of human sacrifices:

- It is said that the equivalent of this festival in some parts of China is stone throwing between two groups wading in the waters (Eberhard 1972 p. 85). There would be songs and dancing until a person was killed by the stones.
- There are links with this festival, tales of young girls being sacrificed to the "river god" on this day.

  There was a tale of sorcerers dressing up a young girl and sending her down a raft to be married to the river god. She naturally got killed in the rapids and waterfalls. A wise governor then sent the sorcerers first to ask if the river god approve of the chosen bride. As the sorcerers did not return, the intended girl victim was saved and the custom stopped ever since.
- There is also a legend of the rich girl Meng Chiang pining for her dead lover at the Great Wall of China connected with this day (Eberhard 1972). Emperor Shih Hwang Ti had conscripted thousands of men to build the Great Wall and innumerable numbers died and their bones were buried into the walls. Han Chi Liang was the only son and tried to escape the conscription. In his hiding he met the girl and both were married. But the police chief took him away to the Great Wall. The girl managed to locate her husband's bones with her tears which turned the bones red.

  This legend is sometimes connected with the famous "Keng Hua" the desert Christmas cactus whose lovely blooms opened only during deep nights, poignantly reminding one of the delicate forlorn love. Once, a king was walking in the garden during the mourning for his late father. He heard crying in the garden and saw a beautiful girl weeping. The

girl too was crying for her dead father. The king wanted to marry her but both found that they were brother and sister and the match was forbidden. The king insisted on the marriage and locked the girl up in a desert fortress to be readied for the marriage. On the wedding eve, the girl escaped into the desert. When the soldiers found her, she was dead, surrounded by the desert cacti which were blooming in the night.

The 5th Day of the 5th Moon and the Dragon Boat Festival, appears to have a strong connection with an ancient concept of tragedy in love.

The Chinese ceremonial fertility bath of iris broth for both men and women is said to be connected to the river sacrifice of this day (Eberhard 1972 p. 90). Instead of bathing in an orchid bath or drinking wine seasoned with iris, one could hang up the ***Artemesia*** (Eberhard 1972 p. 92).

## AN ANCIENT FESTIVAL TO BRING RAINS

The festival may have an earlier origin, and may be inaugurated with the object of propitiating the beneficent ***Lung***, in the hope that he would send down sufficient rain for the crops (Williams 1931 p. 114).

The reasoning is logical as this period is the time of the longest day and the hottest in the year. As Eberhard (1972 pp. 78-79) notes, despite the superficial gaiety of the festival, there is "an element of fear and horror hidden in every ceremony.... Man is on the defensive against dangerous enemies, overwhelming dark powers".

This 5th Moon Festival or Summer Festival or Dragon Boat Festival is "one of the three main folk festivals of China, apart from the Spring Festival and the Mid-Autumn Festival... falls on the 5th day of the 5th month and is an age-old festival. According to Wen Yido, a noted contemporary scholar this festival had been observed long before Chu Yuan was born and the many customs observed

on that day had something to do with "***Lung***" ..glutinous rice wrapped up in reed leaves on the Dragon Boat Festival was originally done to offer to the dragon as a sacrifice. In many places in the country there was the custom of collecting rain water on that day. It was supposed to be the holy water spread on earth by the heavenly ***Lung*** and it had the reputation of preventing diseases. In some places in ancient times, bronze mirrors with designs of crouched ***Lung*** on them were cast into a river on the festive day. With these mirrors on hand, it is said, rain would come if one prayed to heaven for it" (Xing 1988 pp. 36-37).

## FIVE POISONOUS ANIMALS *PAKUA* — EXORCISM OF DEMONS

But significant to note is that this 5th Day of the 5th Moon of the Dragon Boat Festival is also the date for other important Chinese customs associated with warding off evil ... and use of the Thunder Magic design of the ***Pakua***:

- It is the time when the Taoist Pope Chang Tao Ling would ride out on his Tiger to quell demons.

  The ***Pakua*** or Eight Diagrams is often placed outside the main door to ward off evil. This ***Pakua*** is often illustrated with Chang Tao Ling riding the Tiger.

  Or the illustrations may contain in the place of the ***Pakua*** a huge red cock busy killing the poisonous animals. The red cock (analogous to the Phoenix) is believed to be the essence of male ***yang*** force and hence capable of destroying the evil. The illustrations would be in red print on yellow papers.

- Or the ***Pakua*** may be illustrated with the Five Poisonous Animals, viz. snake, scorpion, toad, centipede and spider, also to ward off evil.

  This symbol would be placed on the roofs on the 5th Day

# CHANG TAO LING

## HE RIDES OUT ON THE 5TH DAY OF THE 5TH MOON TO DESTROY EVIL.

**CHANG TAO LING'S DISCIPLES USED THE *PAKUA* THUNDER MAGIC TO DESTROY BLACK MAGIC. THIS THUNDER MAGIC WAS HANDED DOWN FROM THE "HUMAN SOVEREIGN" ALIAS HUANG-TI.**

of the 5th Moon to ward off the evil influences of these Five Poisonous Animals. It is a general charm against evil as a whole.

- Sometimes the five animals are placed in a jar till one is left alive. That survivor would be killed and dissolved in wine or food. It is said that taking this preparation would ward off evil.

  One drinking the preparation would also fall in love with the server. In fact, several love charms could be prepared on the 5th Day of the 5th Moon such as small stones from magpies' nests.

- During the initial few days of the 5th Moon, the Demon-Queller, Chung Kuei, is sometimes invoked.

- ***Artemesia***, a plant believed to ward off evil, is also placed outside the main doors on this 5th Day of the 5th moon. Several sayings connected to this are:

  If, on the 5th Day of the 5th Month Festival you do not wear ***Artemesia,*** you will die away from home.

  On the 5th Day of the 5th Moon, if you do not stick up ***Artemesia,*** you will hardly eat any new wheat.

  On the 5th Day of the 5th Month stick it in the gourd or fire will come.

  If, on the 5th Day of the 5th Month you do not stick up ***Artemesia,*** you will become a clam-shell when you die.

Despite the apparent gaiety of the Dragon Boat Festival, the 5th Day of the 5th Moon, indeed throughout the whole 5th Moon, is a time of danger. One should not climb a roof, beds and mattresses must not be exposed to the sun on this day (Eberhard 1972 pp. 96-97)

There is also a relationship between this ancient battle against evil with respect to water or rain crisis. ***Lung*** would be called upon not only to provide rains for the crops but also to protect the people against diseases. Perhaps this could be linked to diseases which come in the wake of a lack of water for washings and bathing as well as diseases which come with the hot weather conditions of rainless times.

## THE 5TH DAY OF THE 5TH MOON IS A UNIVERSAL FESTIVAL

It is significant that this period of the 5th Day of the 5th Moon, the Summer Solstice, is also known among several cultures even in the West as the time of the Harvest Festival and may be equivalent to the time of Saturnalia and the May Pole Dance. The May Pole Dance itself could be another form of the Chinese Thunder Magic Dance used to destroy black magic (discussed in Chapter 16). The indigenous people of South East Asia, like the Kadazans of East Malaysia, also have harvest festivals around the same periods - which in ancient times were connected with head-hunting. Just as the ancient Chinese associated this day with human sacrifices, the western Harvest Festival is also associated with human sacrifices.

Evidently, this day is of some very ancient significance among the many cultures relating to a universal event of great evil. The element of human sacrifice is strong. It is also an ancient event which features the tragedy of a great love.

As Xing (1988) speculates, the many customs observed on that day have something to do with ***Lung*** - some ancient events in which ***Lung*** participated. This memory of ***Lung*** must have migrated into China from somewhere.

CHAPTER 11

# ANIMALS IN BLACK MAGIC

## INTRODUCTION

Animal designs are well known decorative images found on Shang and Chou bronzes (Chang 1983 pp. 57-58). They include doubled tailed, curling and plain ***Lung***, rhinoceros, owl, hare, cicadas, silkworm, turtle, fish, bird, phoenix, elephant, deer, frog and algae as well as oxen, buffalo, sheep, tiger, bears, horses and boars. It is curious to note that of the real world animals, the snake, so often linked with black magic, did not feature in these ancient animal images.

However, in the ***Shan Hai King***, the snake appeared in the Four Cardinal Directions and is associated as follows:

- East: Kou Mang with the body of a bird, the face of a human and rides on two ***Lung***s.
- West: Ju Shou with a snake in his left ear and rides on two ***Lung***s.
- South: Chu Jung with the body of a beast and the face of a human and rides on two ***Lung***s.
- North: Yu Chiang with the body of a bird and face of a human with two green snakes on ears and two green snakes under the feet. Another version: black body riding on two ***Lung***s.

The animals associated with the Four Cardinal Directions are

the Red Phoenix for South, Azure ***Lung*** for East, White Tiger for West and Black Snake for North. The Shang oracular bones inscriptions also depict these animals as "messengers of ***Shang Ti***".

The ***Kou Yu*** makes it clear that the shamans were involved in the communication between heaven and earth or between spirits and the people. The ***Kou Yu*** passages also show that the bronze vessels with their animal images formed essential parts of the paraphernalia essential for the performances of the heaven-earth communication rituals.

When King Chuang of Chu passed Loyang he was met by Wang Sung Man sent by King Ting of Chou. King Chuang, in a lightly concealed desire to become emperor, had asked about the size and weight of the ***ting*** tripods, the royal symbol. Wang Sung Man replied, indicating the ancient use of these animal images:

> ***The tripods do not matter, virtue does. In the past when the Hsia dynasty was distinguished for its virtue, the distant regions put into pictures their respective wu and the nine pastors sent in the metal of their provinces. The ting tripods were cast, with representations on them of those wu. All the wu were represented and instructions were given for the preparations to be made in reference to them, so that the people might know the distinctions between helping and the harming spirits. Thus the people when they went among the rivers, marshes, hills and forests did not meet with the injurious ones and the hill-spirits, monstrous things and water-spirits did not meet with them to do them injury. Hereby a harmony was secured between the high and low or heaven and earth and all enjoyed the blessings of heaven.***

Wang Sung Man was saying that there were animals which were helpful or injurious in communication with heaven. He pointedly ended his speech to King Chuang that the King of Chou

was still very much in touch with heaven. Chang (1983 p. 64-65) concluded that "they are images of the various animals that served as the helpers of shamans and shamanesses in the task of communication between heaven and earth, the spirits and the living".

The ***Shan Hai King***, in which references to ***Lung*** appeared frequently, has been characterized as a "book for shamans in the ancient times". The only other book mentioning the double ***Lungs*** is the ***Ch'u Tz'u***, another late Chou text associated with shamanism.

The shaman's power rests in his ability to throw himself into a trance at will. The drums and dance simultaneously elevate his spirit and conjure to him his familiars, the beasts and birds, invisible to others, that have supplied him with his power and assist him in his flight. And it is in his trances of raptures that he performs his miraculous deeds (Chang 1983 p. 69). A common way the shaman summons his familiars is to offer such animals for sacrifices, from whose bodies the animal spirits are released and undertake their ascent.

Among the ancient Aztecs, every newborn baby was assigned an animal by the shaman. The animal would, for the rest of the child's life, serve as protector, helper, companion or alter-ego (Chang 1983 p. 74). It is likely along the same principle that the Chinese newborn is assigned the appropriate animal from the Chinese Zodiac cycle of 12 animals.

## THE FIVE ANIMALS

The proverb "Like running against the claws of the five animals" is a reference to five animals which could cause turbulent insanity and great disturbances. The five animals are the fox, weasel, hedgehog, snake and rat. They are greatly feared and worshipped as the Five Great Families. Their particular habit of lying down on the way often cause people to step on their "claws" and thus get attacked (Plopper 1935 pp. 103-104).

Snakes, badgers, weasels, small deer (replacing the fox),

porcupines (hedgehogs) are considered to be the Five Seers and have to be treated with reverence. The respect increases with their age. The Five Seers (or ***Wu Sheng***) are also depended on to keep diseases off from farmers' poultry yards and pig-sties. They usually make their homes in old and dilapidated buildings and if they are not well-treated, unpleasantness will follow. If anyone is made ill by one of the animals, it is difficult to find an exorcist to deal with some of them; for the exorcism is very specialized and the specialist for one animal may not be able to deal with another (Burkhardt 1982 pp. 8, 133).

However, the eagle is the natural enemy of this class of noxious animals. Its image, with the noxious animal in its beak, is often put up as a general protection against these noxious animals (Dore 1917 p. 549).

The characteristics of the snake has been described earlier. The characteristics of the other of the five animals are as described below:

## Weasel

The weasel is one of the five calamity animals with the fox, hedgehog, snake and rat (Plopper 1935 p. 103). The Taoist witches of Haichow are believed to communicate with weasel demons, ***Hwang-lang-tsing*** (Dore 1917 p. 548). They would be possessed by the female weasel or fox demon; hence their name "Weasel Damsel", ***Hwang Ku-niang***. The witches would put up a small shrine made of millet stalks in their house as the abode of the weasel demon.

On the outskirts of towns, there may be a low structure of dried earth covered with branches; it is the local shrine of the weasel demon. It is quite empty with only a bowl half-filled with ashes into which joss-sticks are placed to worship the weasel demon. It should not be confused with the shrine erected to the "god of the soil".

## Badger

It is the 3rd Lunar Constellation, ***Ti***, meaning Bottom or Root, composing of four stars in the design of a measure, Alpha, Beta, Gamma and Iota in Libra's bottom. The ***Tong Shu*** describes that it falls on a Saturday under the planet Saturn and is inauspicious:

> *To build on this day will be inauspicious enough, and the celebration of marriages will bring endless calamities. Journey by boat will be shipwrecked. Funerals will cause the impoverishment of descendants.*

## Hedgehog or Porcupine

It is interesting to note that the porcupine was also found in combination with the poisonous animals the frog and scorpion in ancient Sumerian pottery (Waterbury 1952 p. 21). It is the 14th Lunar Constellation, ***Pi***, the Wall, composing of two stars, Gamma or Algenib in the wing tip of Pergasus and Alpha of the head of Andromeda. The ***Tong Shu*** describes that it falls on a Wednesday under the planet Mercury. It is auspicious:

> *To build today will bring great fortunes; marriages will bring peace and joy. Funerals will ensure wealth and prosperous progenies. To begin an enterprise or to water a paddy field will assure descendants.*

## The Fox

The fox is endowed with high supernatural qualities and the Chinese mythology has many spirits stories concerning fox fairies; including that of the famous Ta Chi, the woman who brought down

the Shang dynasty.

As foxes were at times seen coming out of old coffins or graves they were regarded as the souls of the dead (Williams, 1931 p. 165). Living in caves and holes, the fox is imbued with the ***Yin*** or female forces of the underworld. Its home is neither earth of life nor Hades of death and the fox acquires supernatural energy as a result. His dwelling is among the tombs and the spirits of the dead often possess the body of the fox. Thus, the fox enables ghosts to return to life or himself performs their terrible wishes, including those of revenge, thereby bringing peace to souls, who, otherwise, would be travelling troubled forever (Dennys 1968 p. 94).

The fox is said to be able to lead a long life of up to eight hundred years and even up to a thousand years. This long life is due to the fox living in caves and holes free from disturbance and the wearing effects of light and heat. In ancient times, when men lived in caves, they too had a long life as evident from their generally larger size (Dennys 1968, pp. 93-94).

The fox is a very cunning and crafty animal able to disarm the suspicions of its prey. The fox's intelligence is seen when it crosses a frozen river by very slowly and deliberately, putting his head close to the ice to listen to the running waters. A traveller could use the fox's footsteps across the ice and snow as a safe path (Dennys 1968 p. 94).

It represents the 5th lunar Constellation of ***Hsin,*** the Heart, three stars in Scorpio (Williams 1931 p. 337). The ***Tong Shu*** describes that the day of this 5th Constellation is a Monday, under the Moon and is inauspicious:

> *To build today will be most inauspicious and everything will lead to ruin sooner or later. Similarly burials and marriages will be seen to be disastrous and will assure three years of repeated calamities.*

The fox is also an emblem of longevity and craftiness. So, people may worship it in order to obtain wealth. Mandarins of old used to

put their documents in "fox chambers" which do not have the word "fox" to avoid irritating it. Instead, another word sounding like "fox" was placed and honour was done to the fox in order to gain the assistance of the fox in looking after the documents. If a document was lost one could invoke the fox to help get it back (Williams 1931 pp. 165-166).

Fox spirits are the equivalent of Western were-wolves. But where the Western were-wolves are usually evil and fearsome, fox spirits are either beneficent or malevolent. It is said: At the age of fifty the fox can take the form of a woman, and at one hundred years old can assume the form of a young and beautiful girl or be a wizard with magical powers. When it reaches one thousand years old it is admitted to heaven and becomes the celestial fox (Dennys 1968 p 93, Williams 1931 p. 165).

The spirit would take on a human form only at night. The fox is said to be able to assume human forms more thoroughly in the Peking area than elsewhere in the empire (Dennys 1968 pp. 93-94): It is as a pretty girl that the fox appears most frequently and does most mischief. Disguised as a woman it is always young and handsome, generally wicked but on rare occasions very good. At times it puts on the garb and appearance of some one well known but who is either dead or at a great distance away.

Sayings about the fox normally reflect the basic bewitching nature of the animal. Several of which are as follows:

> Fox spirit likes fresh fruit, not jewellery: Used against insinuation that the fox spirit stole the items.
>
> The Fox has a bewitching pearl: Able to bewitch people.
>
> The Fox spirit may change into a man but it cannot change its tail: Blood will tell.
>
> The Fox tail has come out: The secret is out.

You are transformed from a fox: treacherous.

Fox walking like a tiger: Taking advantage of power to do evil.

Do not provoke the nine-tail fox: Not safe to provoke.

Talk of the devil and he will come, talk of the fox and its tail will be seen.

When wolves block the road why examine foxes?: A great robber is at work why bother the petty thieves?

Burn off the fox's tail: One who is promoted to higher office or receive a literary degree.

## Rat

The rat is a common creature and a notorious pest. These animals are numerous and the sounds of nibbling during funerals could be caused by rats and mice eating the unattended food (Burkhardt 1982 p. 104). The 19th Day (or 10th Day) of the 1st Moon is the rats' Wedding Day. It is celebrated to induce the King of Rodents to divert the depredations of his subjects to those less mindful of their religious obligations (Burkhardt 1982 p. 11).

The rat is a recognized item of food in China but had also been a carrier of bubonic plague in China. Its meat is supposed to be good for bald people who want their hair to grow back (Williams 1931 p. 304).

The cat is the natural enemy of the rat. The ancient Chinese character for cat is that of an animal catching rats in the rice field. As rats destroy silkworm and cats keep rats away, the cats are also regarded as protectors of the silkworms. A strange cat coming to

the household is an omen of approaching poverty, as it foresees where it will find plenty of rats and mice in consequence of approaching dilapidation, following the ruin or poverty of its inhabitants. It is considered very unlucky when a cat is stolen from a house (Burkhardt 1982 p. 114).

**Measures against the Rat:** As the rat is generally regarded as a threat, various measures would be devised against the rodent. During the "Budding Moon" or 2nd Moon, women would worship the White Tiger on the 6th of March. Paper images of the White Tiger would be carried around to keep off rats and snakes and prevent quarrels (Burkhardt 1982 pp. 1, 13). Imperial sacrifices used to be offered to the sun for promoting the agricultural growth while the people propitiated the farm gods. It is natural that two things would be important; rains and safety of crops from pests, of which the rat is one. Hence, the practice of using the big cat, the tiger to scare off the rats.

The rat is believed to be immortal and spits out its intestines on the last day of each month, rendering it newly born (Eberhard 1968 p. 336). The ancient Chinese believed that the rat could turn into a quail and the quail into a rat during the Eighth Moon (Williams 1931 p. 304). The rat, a ***Yin*** animal, is reputed to be able to live up to 300 years. When it reaches 100 years old, it would turn white and be able to divine a person's luck for a whole year and predict happenings 1,000 miles away. When tyrants rule and the people are oppressed, the white rat will emerge (Wong 1967 p. 29).

It is the emblem of timidity and meanness, but also of sharp intelligence. It is a symbol of wealth obtained by diligence. Li Szu, the infamous Legalist, once saw rats eating away at the corn in a corner of the granary without fear of man or dog. He declared: "Man's perspicacity is incomparable to that of the rat." (Wong 1967 p. 30).

The rat could also be considered loyal. This is based on a tale that a rat continued to harass a snake which had eaten another rat (Wong 1967 p. 30).

If a large rat with a large stomach paunch enters the house it should not be chased out but instead treated as a honoured guest. For such a rat is the Money Rat whose arrival is an omen of

approaching wealth. The rat is not the only money-spinner, for this role could also be attributed to the red spider, a form of northern centipede and even the snake (Burkhardt 1982 pp. 197-8).

Lu Hsiung who became a military official, attributed his success to the auspiciousness of a brood of five rats staying in the oven of his house (Wong 1967 p. 30).

The rat is the 11th Constellation ***"Hsu"*** (the "Void"), which belongs to the Northern Quadrant of the "Black Tortoise-Snake". It is associated with the sun and falling on a Sunday which is an inauspicious time. The ***Tong Shu*** says:

> *Building today is disastrous. Children will sleep undesired. Debauchery will sweep through the family from a lack of rites. Wives, sons and grandsons will sleep in other beds.*

**Table 3: ZODIAC SIGNIFICANCE OF THE RAT**
**Terrestrial Branches Significance**

| | |
|---|---|
| Order of Animals: | 1st. |
| Hour ruled by the **Rat**: | 1st Hour, ***Tzu*** (2300 to 0100). |
| Month: | 1st moon. |
| Year: | 1912, 1924, 1936, 1948, 1960, 1972, 1984, 1996. |
| Season: | Winter. |
| Direction: | North. |
| Western constellation : | Sagittarius. |
| Ruling Planet: | Jupiter. |
| Lucky Gemstone: | Carbuncle. |
| Shade: | ***Yin***. |
| Symbol: | Wealth and prosperity. |
| Good points: | Lively, sociable, charming, easy to get along.<br>Hard working, thrifty.<br>Able to sense danger.<br>Irritable but can control himself. |

| | |
|---|---|
| | Critical intellectual and therefore also symbol of intelligence. Honest and meticulous. |
| | Good advisor but not of ownself — therefore lucky and generous to friends. |
| | Devoted in love even if not reciprocated. |
| Bad points: | Uncommunicative, secretive. |
| | Self-seeking, greedy, self-indulging. |
| | Love to criticize and gossip. |
| | Can be nasty due to extreme aggressiveness and pettiness. |
| | Overambitious. |
| | Make abusive use of friends. |
| Others: | Sentimental. |
| | Better life if born at night and in the summer and can control his greed — this is the bold daring Rat. |
| | Rat born in the day would be timid and afraid in life. |
| Best occupations: | Writers, historians. |
| Compatible: | Ox. |
| Incompatible: | Worst adversary is Horse, others — Cock, Sheep. |

## Table 4: EFFECTS OF *TIANGAN* FACTOR ON ZODIAC SIGNIFICANCE OF THE RAT

The "***tiangan***" factor would predispose the Rat along the following trends:

| | |
|---|---|
| **Metal** | Idealistic, intensively emotional.<br>Wise in investment.<br>Show-of, Athletic.<br>Easily moved to jealousy. |
| **Water** | A thinking Rat.<br>Will be respected.<br>Shrewd.<br>Too outspoken. |
| **Wood** | Success oriented.<br>Amiable.<br>Far-sighted.<br>Loves security and worry about the future.<br>Good talker. |
| **Fire** | Chivalrous, dynamic.<br>Idealistic and ambitious.<br>Generous.<br>Independent and not so well-disciplined.<br>Lack diplomacy. |
| **Earth** | Realistic, but can be too practical and stingy.<br>Thorough in work.<br>Self-righteous and intolerant.<br>Never takes chances.<br>Fortune comes slowly but surely. |

## CAT MAGIC

In the fifth month of the eighteen year of Khai-hwang (A.D. 598), the emperor ordered that people keeping cat-spectres, breeding ***ku*** poison, holding spectres in subjection, should be banished to the farthest frontier regions of the four cardinal points (Groot 1892 V p. 825). There was no further reference to cat-spectre sorcery.

During the time of the Sui dynasty (A.D. 598), the grandees of the Imperial court were believed to impose their wills on animals by means of sacrifices, spells and incantations to induce them to make people ill or kill them. The emperor himself believed that people used such animal black magic. T'o, the stepbrother of the empress, was supposed to have used cat spectres against her with ***wu***-ist ***ku***, spells and incantations. The empress did not eat for three days to intercede for her stepbrother. She said: "If he had inflicted any harm on the government or the people, I would not venture to say one word. But as he had merely committed an offense against me, I have the courage to intercede for his life." Owing to this, T'o's penalty of death was decreased by one degree.

### The Petty Night Star

There was Old Aunt, an old woman, the concubine of the great-grandfather of the Vice-President of the Board (Groot 1892 V p. 819). The family only saw her sitting on her warm brick bed the whole day and never spoke a word nor smiled. Her inseparable companion was her darling cat.

The Vice-President had a baby who was still being carried pick-a-back. The baby cried on all nights, a phenomenon known as "**petty night star**". The night-star hunting ***wu*** with his mulberry bow and peach wooden arrows was summoned. The ***wu*** tied a roll of white silk thread to an arrow and sat waiting till midnight.

Then he saw on the window paper pane the shadow of a woman of seven feet in height, riding on horseback and carrying a

long spear. "That is the night-star", the ***wu*** whispered. He shot his arrow at the apparition. There was a groan and the spectre dropped the spear. The ***wu*** picked the thread through the window and he, with the family crowd, followed the thread leading to the back of the house where Old Aunt stayed.

Old Aunt had the arrow stuck in her shoulder. She was groaning and bleeding with the cat between her thighs. The spear was a bamboo slip with a spell written on it. The cat was beaten to death and the family refused food to Old Aunt who thus died. The child never cried again.

## TIGER AND ANIMAL MEN

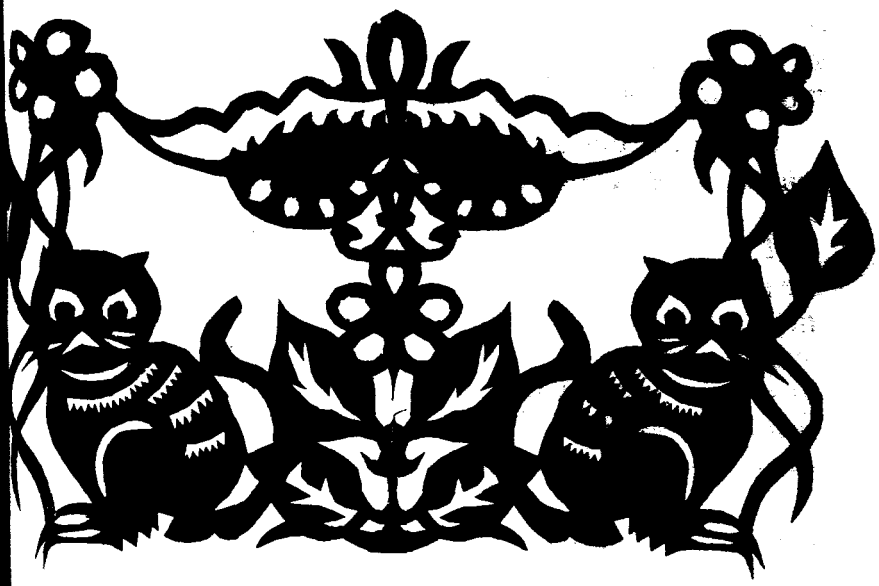
Sorcerers are believed to be able to change themselves into animals to work black magic (Groot 1892 V p. 822).

Cheu Chen used a charm and a painted image of a tiger. Ch'en Shih Shan turned himself into a bloodthirsty tiger. The Chinese tales also tell of men turning themselves into wolves.

In 1755, during the time of Chien Lung, a young baby was stricken with convulsions and died before the age of one year. During that period, every time a black thing like an owl fluttered around the lamp, the child would pant. When the child died, the spectre disappeared. Then another child in the same home was also stricken with convulsions. But, then, an Imperial guard heard of the incident and stationed himself with a bow and arrow. As soon as the black spectre appeared, he shot at it. There was a cry of pain and blood trickled down.

The guard followed the blood trial to the home of the President of the Board of War. The President ordered a search. They traced the blood to an old hag who had the arrow stuck in her waist, below which she had the form of a ***mi*** monkey. She was a Miao-tze whom the President had brought from Yunnan. On interrogation, she admitted to spells through which she could turn herself into birds.

# CAT MAGIC



**THE CAT MAGIC WAS USED TO HARM PEOPLE AND STEAL WEALTH.**

She had eaten the brains of hundreds of babies. Enraged, the President ordered her burnt alive. There were no more cases of children having convulsions.

## DOG MAGIC

The dog features more as a counter to black magic. The blood and genitals of the black dog are particularly regarded as potent in dispelling evil spirits and destroying black magic spells. Teh, ruler of Tsin in 675 B.C., suppressed ***ku*** magic with the use of the dog. During the wars between the Yellow Emperor Huang Ti and Ch'ih Yu, the later called up ***yen mei*** spectres against the former. Huang Ti used the blood of the black dog to dispel the spectres.

The dog is the sacred animal of a number of great ancient figures, including Huang Ti and the Mountain God, Er Lang.

CHAPTER 12

# BLACK MAGIC WITH THE USE OF HUMAN PARTS

## USING SOFT PARTS FROM LIVING HUMANS

In the ancient Chinese Code the section against ***ku*** is followed by another section dealing with the cruelest form of black magic: use of human parts to create black magic (Groot 1892 V p. 870). This section refers to "plucking out vitality and chopping or cutting men", which means taking ears, eyes, viscera, internal organs, etc. from a living person and to chop or cut up his limbs and other parts. The sorcerers would lay these human pieces with a human image in wood or clay on the ground and performed their sorcery, which included verbal and paper messages, to force the human soul to do what the sorcerers want.

Such spectres are called ***kuei mei*** or ***yen mei***, meaning spectres in subjection. Ch'ih Yu, when fighting against the Yellow Emperor Huang Ti, was reputed to use ***yen mei*** spirits against Huang Ti's army. [One can only speculate whether such ***yen mei*** may be human souls controlled by special drugs. It has been speculated that the infamous voodoo zombies may be human beings under the influence of powerful drugs].

The sorcerer may take the year, month and hour of birth of a victim and lure the person to a secluded place. He would then kill the victim to get the parts and enslave the soul for sorcery purpose. Favourite body pieces are the chief viscera (especially the liver), a pregnant woman's foetus and the placenta of a virgin girl. The human

an soul is given an image to dwell in.

A reward of twenty taels of silver would be given for information against such sorcery. The punishment for such sorcery is slow death by being carved with the knife (Groot 1892 V p. 872). The possessions of such a sorcerer would be given to the family of the murdered person and the sorcerer's family and house members would be banished to distant places. His accomplices would be beheaded. The village chiefs, if they were aware of the crime, would be beaten a hundred blows. If a family member informed, that informant would be exempted from punishment meted to the family.

In A.D. 1342, Wang Pih, a learned man of letters and medicine, resigned from being Governor of Lung Sha (Groot 1892 p. 874). In winter that year, in the eleventh month, he met a ***wu***, Wang Wan Li in the bazaar. Wang Pih not only rejected the oracle of the ***wu*** but reprimanded and insulted the ***wu*** in public. That night when he was studying the ***Shu King***, Wang Pih heard a dreary whistling sound from the window but could find nothing. The next morning, there was a wailing sound complaining of being wronged. Wang Pih called a spectre-seer who could find nothing.

Finally, Pih cried out that his medicine had not killed anyone, so who could be wronged. On this, the spectre spoke out that it had sought Wang Pih to help her. When she was sixteen years old, her mother fell sick. Her father had called Wang Wan Li to treat her mother. When her father was drunk and her brother out collecting wood, Wan Li had used her birth time to charm her. She became absent minded and had staring eyes. Wan Li took her to a willow grove and tied her up. He then cut open her chest and tore her heart out. In a few hours, he had pulverized the heart with her eyes, tongue, ears, nose, nails, fingers and kneaded them into balls, which he put into a gourd. He made a human image out of paper and compelled her with spells to be his slave. Whenever she was lazy he would prick the paper image causing her great pain. Pih secretly informed the prefect who arrested Wan Li. The sorcerer finally confessed.

It turned out that Wan Li had initially bought such a spectre

slave from one by the name of Mr. Liu for seventy strings of cash. He then obtained a second from another master. The girl was his third. He was supposed to avoid eating beef. But recently he had mistakenly eaten roasted cow's heart and things had gone amiss.

The prefect called up the girl's father and the spectre asked after her family. Through this, the prefect agreed that the spectre's story was real. Wan Li died in prison.

In another case, Yang, a thief sneaked into the house of a wealthy family to steal the women's toilet boxes (Groot 1892 V p. 880). Her husband had gone to the capital with her son. The thief saw a man with sunken eyes and curly beard. This man took out an incense stick, lighted it and placed it near one of the slaves of the woman. Then he muttered a spell, upon which the woman jumped up naked and ran to him. He took out a knife and tore the foetus out, leaving behind the corpse.

Yang followed the man to an inn and caught hold of him, crying out that he had caught a sorcerer. The inn people nabbed the man and opened his bag to reveal the fetus. At first the man could not be beaten and he laughed out aloud. Then they splashed dung on him and he lost his mystic power. The magistrate had him tortured and he confessed. He was slowly carved to death and the thief rewarded with fifty taels of silver.

## GRAVE *FENG SHUI* SORCERY

A suitable grave location is supposed to confer blessings on the descendants of the deceased. However, it is possible to steal part of the blessings by placing within the grave the body part of another (Groot 1892 V p. 882). A Taoist's daughter was dying. So the Taoist cut off his daughter's finger, placed it within a ram's horn and buried it secretly in the grave of the blessed Li family. When a graduate of the blessed family died, a member of the Taoist's family would gain a degree. When the blessed family lost twenty bushels of harvest, the Taoist's people would gain twenty bushels. There was suspicion but no one could prove anything.

Then one day the image of the Great Taoist Pope Chang was carried to a meeting of thanksgiving for the gods. The image stopped by Li's grave and could not be moved. A lad became possessed and announced that there was grave robbery being committed. Following the instructions of the possessed lad, they found the ram's horn with a red viper within. On one side of the horn were inscribed the names of the Taoist's family. The Taoist confessed under torture. From that time, the Li family fortune increased even more.

## HUMAN BONES

Bones of the dead, especially the skulls, are believed to be imbued with soul-substance (Groot 1892 V p. 884).

Sun visited his friend Chen who was known to be versed with the transportation of the five spectres (Groot 1892 V p. 885). That night a hoary looking man appeared and appealed to Sun to let his skull be returned to join his corpse. Sun found the skull below the bed. Sun realized his friend had used the skulls to catch the souls of people with charms and spells. Chen at first denied it but was silent when confronted with the skull. The skull was returned to the grave. Chen was later attacked by several spectres and died of boils which appeared all over his body.

There were also women known as ***mi fu kow*** who could, with incantations and mysterious ways, inflict harm on fellow-humans (Groot 1892 V p. 885). They were consulted by women who secretly wanted their husbands dead. These ***mi fu kow*** gathered the bones of dead children from the graves and invoked the souls of the infants to follow them back to their houses. The bones were reduced to powder and the powder given daily to the victim in his food. At night the ***mi fu kow*** would call on the infant to inflict death on the husband. Sometimes, a portion of an infant's bone could be placed secretly under the bed of the husband. ***Mi fu kow*** discovered to practice this would be put to death with poison.

The counter to this magic is that, if a person felt something

strange in his breast or belly he is to take some ***shing ma*** to vomit it out. He may also take without delay some ***yuh kin*** (an aromatic root) to force it to be voided as soon as possible.

## WANG KUNG NAN AND THE TAOIST SPECTRES

Wang Kung Nan found a Taoist doctor at his gate asking for a fish (Groot 1892 V p. 896). But Wang scolded the man saying that a Taoist was supposed to be an ascetic and a vegetarian. When the Taoist said he wanted a wooden fish, he was again refused.

The following night Wang heard falling tiles and at daybreak saw them lying in his courtyard. The next night his clothes were thrown into the privy pit. Wang asked the Chang family for a charm. There were two charms. The first and cheaper one will rule the spectres by day and night while the second will catch the apparitions. Wang took the cheaper one and he was not disturbed that night.

But, when the third day passed, an old Taoist came. Wang's son saw him and he said that the house was bothered by another Taoist who was his own disciple. The old Taoist warned the son to tell his father to meet him at the pavilion of Cool Springs by the West Lake, otherwise the charm would be stolen by spectres. Wang returned and was informed of this by his son. At daybreak he went but the Taoist did not appear.

That night he had several strong men of his family gathered to protect the charm. At the fifth watch a tearing sound came and the charm was gone. The next morning saw a giant footstep on the chair. From then onwards there were spectres every night and they threw crockery around. Wang had to use fifty pieces of gold to buy charms from the Chang family to keep the spectres away.

One day he scolded his eldest son who then ran away. On the third day, the father searched for him and found him wandering and was almost on the point of drowning himself. He was brought home with staring eyes and jabbering un-intelligently. One night the son yelled that he was going. The father said he would follow.

The son, kneeling before the charms, saw a god seated on the chair. The god said that his time was not yet up and ordered the spectres to be beaten. The son then woke up as if from a dream. From that time onwards, the family was not disturbed any more.

## THEFT OF HUMAN SOULS

When a man is sleeping, it is possible to prevent his soul from re-entering the body by putting artificial objects beside the sleeping man (Groot 1892 V p. 917). The soul, on seeing the things, would think they are funeral offerings and that he had died. The soul would go somewhere else causing death to follow.

When a spectre master sees a patient he would first fill a tea cup with water and place a paper to cover the top and turn the cup upside down (Groot 1892 V p. 914). He would come the next day. If no water had dripped out, then there is hope. Or, he would stick a clean blade through the neck of a cock, suppress his respiration and say spells. If no blood came out, then there is hope that the patient would survive.

The master would then put up an altar with dozens of pictures depicting ***kwei*** and ***shen***. The master would dress up like a woman and do a ***kang*** dance and utter spells to the sound of a gong and drum. At night, he would take an oiled paper lantern and go out into the countryside. He would then call a soul with an indistinct voice. The soul of a soundly asleep person would come and would be compelled to take the lantern. If the master returned to congratulate the family, the man whose soul took the lantern will die and the patient would recover.

If a person heard the gong and drum he should place his two feet on the ground. No harm will then come.

Spectre master Ch'en was calling upon a soul on behalf of a family (Groot 1892 V p. 918). He saw a girl in blue linen approaching. With a shock he recognized his own daughter. He flung the lantern to the ground and slapped the apparition on the back and hurried home. His daughter had just woke up and said

that she dreamt he was calling her. On her blue linen clothes was the mark of his greasy hand.

The prefect Wei called Ch'en to cure his dangerously ill daughter (Groot 1892 V p. 916). Ch'en wanted a hundred coins. But the prefect refused and had him flogged and put into gaol. But the daughter cried out that she was being put into gaol and was being flogged by two spectres. The mother was frightened and begged her husband to free the spectre master. She promised him double the amount of money. But Ch'en said that it was too late as he had been frightened by evil spirits. The girl died.

CHAPTER 13

# THE HUMAN SACRIFICE

## INTRODUCTION

The taking of a human life, instead of an animal life, as a sacrifice is the most fearsome aspect of all the evil black magic traditions.

It is made infamous by the image of a young beautiful virgin girl lying prostrate on the sacrificial altar stone, usually during a night with a full moon. Standing beside her would be the black magician with the sacrificial knife in his upraised hands. One strike into the heart completes the human sacrifice. The human sacrifice as an offering to the Devil is supposed to pave the way for the black magician to gain or possess some ultimate addition of powers.

When the shaman is in his trances of raptures performing his deeds (Chang 1983 p. 69), he may summon his familiars by offering various animals for sacrifices. From their bodies the animal spirits are released and undertake their ascent. A similar occurrence is believed to take place when a human being is sacrificed.

The ancient traditions about human sacrifices throughout the world indicate that the purposes of the human sacrifices vary, viz.:

- o As an offering to a deity or the Devil to gain blessings and powers.
- o To appease the angry deity or spirit.
- o To possess the powers of the victims.
- o To send souls of the humans sacrificed to serve the dead.
- o To ease a food shortage.

## LEGENDS ABOUT HUMAN SACRIFICES

The Chinese civilization is a bright delightful one and not prone to dark, negative shades. However, in its ancient literatures, there are some references to the occurrence of human sacrifices in very ancient times; indicating the Chinese grew out of the dark aspects of society.

### Human Sacrifice for the Dead

Oracle bones inscriptions show that, in ancient China, as far back as the Shang dynasty (1700-1100 B.C.), offerings made to ancestors and natural spirits included wine, food, musical entertainments, dances, cowry shells, precious objects and even human sacrifices (Hsu and Ward 1984 p. 407).

The purpose of the human sacrifices was to send the souls of the humans sacrificed to be slaves and servants of the deceased in the other life. It was for this purpose that, in ancient China, human beings, often loyal courtiers and certain members of the family, would be buried, alive or after being executed, with their dead lords.

There were also several occasions when an enemy would be sacrificed to appease the dead whose death the enemies had caused. The captured enemy would be tied to watch the prayers offered to the dead. When the prayers were completed, the priest would then cut out the heart of the victim to offer to the dead.

### Human Sacrifice Dance

The Shang oracle bone graph for the "rain prayer ceremony" shows a person with crossed legs being burned by a fire from below (Hsu and Ward 1984 pp. 462-464). The name of the person sacrificed was recorded, showing that he was a person of

importance. He was no mere slave and often would be a shaman himself with powers to communicate with the spirits. This belief that killing a shaman could bring rains persisted to the Spring and Autumn Period (771 - 485 B.C.).

Duke Hsi (639 B.C.) wanted to burn a shaman and a feeble-bodied person during a great summer drought. But Tsang Wen Chang told him that was not the way to deal with a drought. The duke was told to maintain the city walls, be sparing with food and economize with other commodities, to take care over the harvest and encourage people to share food. The duke accepted his advice and stopped the human sacrifice. Several passages of similar vein are found in the "Record of Rituals" (***Li Chi*** 201 T'an Kung).

The human sacrifice may be due to the idea that God would take pity on His representative and send down rains to relieve his sufferings. Burning the shaman at the stake must have been considered cruel. That is why, later, the rain ceremony involved the shaman walking bare-footed on the hot dusty sun-baked road. Also, the Shang seldom performed the human sacrifices, using instead the rain dances.

## Human Sacrifice of the Dragon Boat Festival

The Dragon Boat Festival, on the 5th Day of the 5th Moon, appears to have a strong connection with an ancient concept of tragedy in love. It is strongly connected to ancient rites of human sacrifices:

- In some parts of China, there are stone throwing between two groups wading in the waters (Eberhard 1972 p. 85). This would go on until a person was killed by the stones. The dead person would be deemed as the human sacrifice.
- There are also tales of young girls being sacrificed to the "river god" on this day. A young girl would be dressed up and sent down a raft to be married to the river god. She naturally got killed in the rapids and waterfalls. A governor

then sent the sorcerers first to ask the river god if he approved of the chosen bride. The sorcerers did not return and the intended victim was saved. The custom was stopped ever since.

- In one legend, a rich girl, Meng Chiang, pinned for her dead lover at the Great Wall of China connected with this day (Eberhard 1972). Emperor Shih Hwang Ti conscripted thousands of men to build the Great Wall. Innumerable numbers died and their bones were buried into the walls. Han Chi Liang, an only son, tried to escape the conscription. In his hiding, he met and married the girl. But he was caught and taken away to the Great Wall. The girl managed to locate her husband's bones with her tears which turned them red.

In ancient times, in the more southern native tribes outside the boundaries of China proper, the natives were known to capture unwary travellers. Male Chinese scholars were popular. They would be kept until the summer solstice and then sacrificed. However, it often occurred that some local girls would fall in love with the intended victims and elope with them from the tribes. Sometimes, the plan failed and the victim would be sacrificed. Hence, the legend of tragedy in love depicted by the Dragon Boat Festival.

## Human Sacrifice to Lin Chun, Were-Tiger Demon

The chief of the were-animals is the tiger. Legend has it that Lin Chun turned into a were-tiger, established the tiger tribe and brought about his worship (Plopper 1935 p. 104). It was a cruel religion, for human sacrifices played prominent parts in the worship; a thing supposed to be befitting of the position of Lin Chun. He was proud and vicious and delighted in slaying and destroying. He was the ruler of the animal demons and King of the Were-Beasts; so much so that, a mere paper picture of him would scare away

other animal demons.

When the were-tiger looks into the mirror he would see his own real self and be frightened. Therefore, the Taoist would take a mirror along with him; for all spectres fear to look into mirrors to see their real selves.

When a man is killed by a tiger he becomes a ***chang kuei*** (Plopper 1935 p.106). The ***chang kuei*** becomes the slave of the tiger and would entice people to be killed by his master. Or the ***chang kuei*** would lead his master to other prey and incite him to further violence. This way, the ***chang kuei*** hopes to obtain release for his own soul and be free to resume his journey into the Unseen World for rebirth.

## Human Sacrifice in Building Work

A variation in the enslavement of the soul of a sacrificed human being, which is reputed to have survived up to modern times, is that associated with buildings. It is the tradition that when a large building or infrastructure is being built, a human sacrifice is required to ensure the strength and safety of the foundations. The belief is two-folds. One is that the spirit of the sacrificed human would support the foundations. The other is to appease the local spirits who are angry at the intrusion into their territory.

When the Chin emperor Shih Hwang Ti extended the Great Wall he had thousands of dead workers buried into the walls; ostentatiously to spiritually strengthen the walls. The dead workers were not given decent burials but were forced to become the spiritual custodians guarding the walls.

Hence, it is said that accidental human deaths during the construction of large buildings or infrastructures would fortuitously serve as the human sacrifices. Otherwise, someone would be deliberately sacrificed.

## WHY HUMAN SACRIFICE?

The fascinating, if not morbid, psychology behind human sacrifices can be puzzling to modern scientists. Do human sacrifices have all the attributes mentioned in the ancient legends? There is no doubt that the ancients believed that human sacrifices released unknown powers, either through the human spirits themselves or through invoking the powers of some deity or demon.

Psychologically, any one performing a human sacrifice would receive a strong fixation which could well fortify or inspire his own mental resources, albeit, in an evil way. The human sacrifice is an awesome event and can become a powerful traumatic thrust into and altering the human psyche.

In this manner alone, there is a basis to the ancient belief that eating a human sacrifice could imbue one with the powers of the victim. It could also explain why the black magician seemed to believe that he gained some fantastic surge of mysterious powers after performing the human sacrifice.

That is, many of the so-called attributed powers received from a human sacrifice could well be the psychological results of powerful methods of auto-suggestions. Whether the human soul has an extra-physical or "spirit" component which could be enslaved or used in other ways by the black magician is something modern science, even its para-psychological branch, has yet to understand.

However, there is an ancient story which possibly indicates what might have been the origin of human sacrifice: In very ancient times, an old man was repairing the roof of the house. Then the son came out and called the father to come down. The father replied that he was still strong enough to do the roof work. But the son shouted back that the cooking pot was ready and all the guest were waiting. Grumbling, the old man climbed down the ladder and was led to the kitchen, to be slaughtered and eaten.

The story reflects that during some periods in ancient times, there were food shortages. It was partly to resolve the problem of food shortages that the ancient Mayans and Aztecs in Central

America instituted their infamous annual ceremonial human sacrifices. During specific times in the year, the tribes would go to war against each other. After each tribe captured enough prisoners, the battles would be called off. The thousands of prisoners would then be marched, resignedly, to become human sacrifices.

Food shortage may also be the reason for cannibalism, which may take the form of ceremonial human sacrifices. War prisoners and people to be punished may be ceremonially killed and eaten in many primitive societies.

The association of human sacrifices with food shortages is reflected in the ancient link of human sacrifices with the Dragon Boat Festival. The Dragon Boat Festival, being near the time of the Summer Solstice, was, and still is, a period of strong sun, heat and drought. The lack of water caused crop failures and hence shortages of food.

The killing and eating of a fellow human being could be a strong traumatic psychological experience which could change certain individuals. It might have been observed that these certain individuals would suddenly become "possessed" or imbued with powers which they never had before. Thus, began the belief that the eating of the human flesh could lead one to inherit the former powers of the victims.

It could be as offerings to the deities that human sacrifices were performed. The notion came that performing a human sacrifice to the deity could bring blessings and powers from that deity.

The ancient Chinese stopped at the level of conducting human sacrifices as a way to appease angry spirits. There are very few records that show the Chinese sorcerers ever used human sacrifices in the way their western counterparts became notoriously famous for, that is the sacrificing of virgin girls during a full moon.

A "belief" can become a strong psychological stimulus thus, the "fixation" obtained from a human sacrifice could have a real impact on the human behaviour and hence his powers. What is the true nature of this "fixation" can only be unveiled when modern science progresses further in research into the unconscious parts of the human mind.

CHAPTER 14

# CHARMS AND TALISMANS

The five elements are incomplete
..Proverb 712 (Plopper 1935 p. 118)

## THE WAY OF THE TALISMAN

The great texts of Taoism, seen as being highly abstract, appeal little to the average man who, pressured by the needs of everyday life, has no leisure time to devote towards his own perfection and ultimate immortality. But Chang Tao Ling, the first Taoist Pope, knew that despite all the hum of everyday life, the average man in the street would stop at the word "**magic**". So, he devised a way to popularize the religion among the common people through the creation of charms and talismans. Charms and talismans are the most common forms of magic known and practised by the ordinary people.

The variety of talismans and charms varies enormously. They were originally words written using peach wood pens on bamboo slips but are now written on paper or silk. The magic mirrors form a unique class of talismans used to wage war against malevolent spirits. Some talismans and charms could be made into shapes of auspicious objects and worn; hence, becoming "amulets" (meaning "something which is carried or worn").

The eight trigrams of the ***Pakua***, itself and-or the mirror, compose a powerful talismanic emblem often hung over the main door to ward off evil and bring luck into the home. It is associated with a series of charms where the number "eight" features. There

is the series of the emblems of the Eight Immortals. Another series being the Eight Treasures, which consists of the Pearl, Lozenge, Stone Chime, Horns, Coin, Mirror, Books and the Leaf. These symbolize respectively: Power, Victory, Felicity, Happiness, Protection, Marriage, Wisdom and Health. The Buddhist also have their series of Eight Buddhist Emblems.

Among the myriads of charms, there is also a powerful series of talismans based on the "Five Emperors". The number "five", rather than the congenial "eight", is more appropriate to the task of fighting and annihilating evil. However, this series of talismans based on the number "five", like the Western pentagram, could also be used by the black magician.

## CHARMS FOR CONTROLLING SPIRITS

Invocations of spirits go back to ***Shu King***, ***Li Chi*** and ***Chou Li*** (Groot 1892 VI p. 1033).

Charms, verbal or written, are among the prominent instruments used by sorcerers to command or incite spirits to perform diabolical work (Groot 1892 VI p. 1024). Their use is based on the belief that the written or spoken word has power. They are no idle words on paper and ink but can arouse thought of realities and such thoughts may be strong enough to convince the simple minded. Words effectuate what they express; they do not just represent realities but become realities themselves. They create the realities they represent.

These charms and spells used for letting loose spectres are commands and formulae imposing obedience (Groot 1892 V p. 917). A man may force spirits and spectres to obey by issuing certain orders. By means of spells and charms the priests exercise unlimited control over ***shen*** and ***kuei***, as well as the Universal Cosmic Order and ***Yin Yang***. The power attributed to spells and charms occupy predominant parts of the Chinese magic systems.

Spells are threats and expressive commands and are called ***chih*** or orders; ***chih kuei*** means "ordering spectres" and is the

standard term for exorcism since the Han times. These words are often written onto charms. Other words include ***ling*** or ***ming*** for command. They are best written in red cinnabar ink on planks of peach wood.

Spells and charms are the principal tools for ordering the ***shen*** to expel or kill the ***kuei***. The ***kung*** and ***shwoh*** spells are used to expel as well as to destroy ***ku*** magic. They influence the Heaven and Earth. They have been used by Taoist priests to call down the gods. Through them too, priests control the thunder and rains and snow and fire. They are used to ward off locusts, rats and tigers. They are used to combat noisome animals which include spectres. They could even be used to keep off burglars and thieves.

Sometimes the claims for them become fantastic. They are said to be used to convert water to wine. Paper fish charms could even become living fishes!

The charms may also be effective without having to invoke any spectres. The simplest form is just a written word on a piece of paper, like the word "kill". Placing this paper secretly where the person would lie on or cross over would harm that person. If the character is that of a spectre, the person would be haunted by that spectre. The name of any insect would subject the victim's house to the vermin. There are also charms used to numb a person so that he would fall into traps.

Such charms or talismans may be used by artisans in their building magic by placing them in various parts of the building (qv. Chapter 6 on Building Magic).

## CHARMS FOR WORKING OTHER MAGIC

A potent form of charm is said to recite a spell using the year, month, day and hour of birth of the victim. That is why a person should not let others know of his birth details. If a paper containing the horoscope of an intended victim is stuck on to a temple bell, that person would be adversely affected every time the bell is rung.

Charms, however, may be useless against fortunate persons

with auspicious horoscopes, particularly those with "heavy" values. Those with "light" values would be easily susceptible. Fortune-tellers read the horoscopes of many people and could often be accused of practising such charm magic when patients are affected.

The charms and spells may even be used to endow people with psychic powers such as clairvoyance. One by the name of Sun Yen Sheng used ***yuen kwang*** charms and spells (Groot 1892 VI p. 1031). If anyone lost anything he would hang up a white paper, muttered spells, and burned charms. He would then tell a boy to fix his gaze on the paper. The boy would then be able to see the face and clothing of the thief.

In Yunan and Kweichu, the use of charms for black magic flourished more than any other place (Groot 1892 VI p. 1031). The Chief Justice Fei Yuen Lung was passing through to Yunan when his slave Chang suddenly cried out and fell off the horse with his left leg missing. Fei proclaimed that anyone who could restore the leg would be rewarded. An old man said that N.N. did it and that Chang had used his master's influence to commit a wrong while in the province. So N.N. took revenge by causing the leg to have scurvy. Chang begged for mercy. The old man took out a leg as small as that of a frog and murmured a spell over it. He threw the leg at Chang who got his leg back. The old man thus went off with his reward.

## *LING PAO* FIVE TALISMAN

Yao, Shun and Yu (the "Three Sagacious Emperors") were each given a ***Ho T'u*** talisman, which contained the powerful "***Ling Pao* Five Talisman**", to ensure successful rules (Saso 1978 p. 21). Yu was reputed to use the talisman to control the floods. When Yu finished his work, he buried the talisman on Mount Shan.

Ho Lu, the evil king of Wu, sought the talisman to destroy Yueh and Chu. He went up Mount Mao Shan and forced the Master Lung Wei to bring out the talisman. But Ho Lu could not understand

it and brought it to Confucius to interpret, lying that a red bird had brought it. Confucius was not fooled and refused to enlighten him.

The "***Ling Pao* Five Talisman**" are said to combine instructions from the ***Ho T'u, Lo Shu*** and the ***P'ing Heng*** or seven stars of the Big Dipper. They may be the forerunners of the more modern "Five" number talismans described below and also modern ***Mao Shan*** talismans, used in similar ways as the Western pentagram to harm others.

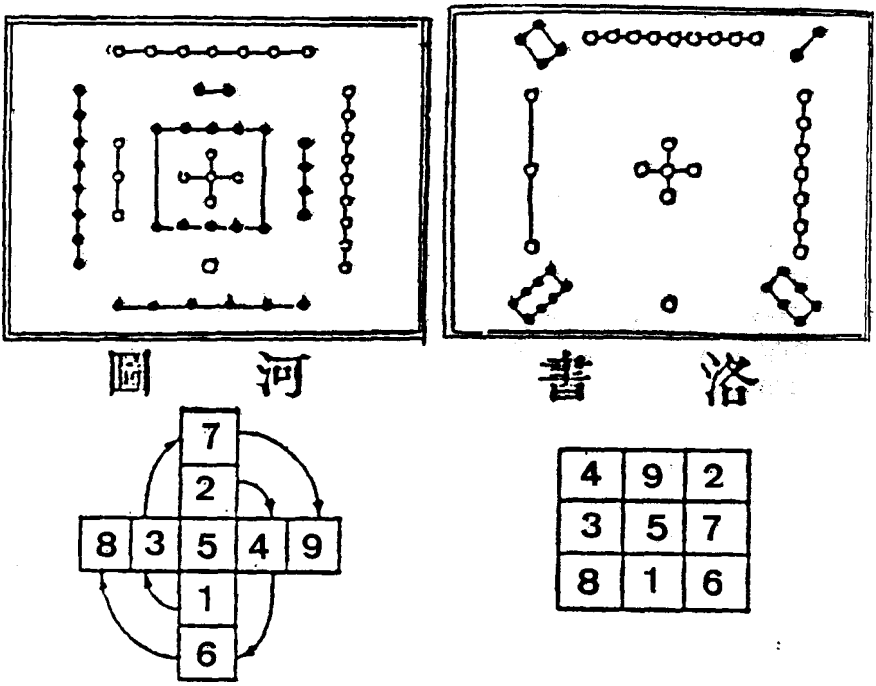
## "FIVE EMPERORS" TALISMAN

The ***Pakua*** has a highly magical "Five Emperor Gods" variant. The "Five Emperor Gods" variant features strongly in Taoist talismanic art as a way of manipulating the forces of the Five Elements:

> ***In the Five Elements according to the Former Heaven Sequence, the five elements of wood, fire, earth, metal, water correspond respectively to east, south, centre, west and north. They are also connected respectively to the five animals: azure dragon, red phoenix, yellow dragon, white tiger and black snake-tortoise and the "Five Emperors" Fu Hsi, Shen Nung, Huang Ti, Shao Hao and Chuan Hsu*** (Skinner 1982, pp. 58-59).

Fu Hsi and Shen Nung are Chinese Gods of Medicine, while Shen Nung is also God of Agriculture (Plopper 1935; Werner, 1922). The "Five Emperor Gods" are invoked for health and blessings. The Taoist Thunder Magic ritual summons the "divine soldiers of the Five Emperors" (Lagerway 1967, p. 35). The Universe is believed to be divided into five camps, each presided by one or the other of the "Five Emperors". In some of the rituals, these "Five Emperors" could be directly invoked. The "Five Emperors" Fu Hsi, Shen Nung, Huang Ti, Shao Hao and Chuan Hsu are also respectively equivalent to five other rulers (Plopper 1935, p. 42):

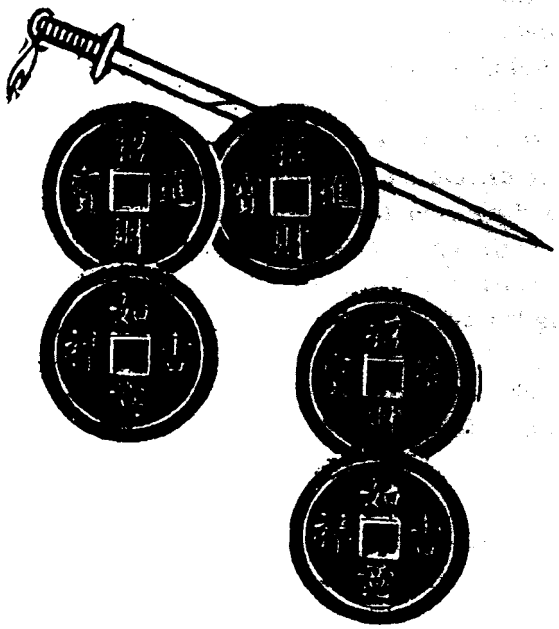
# *HOU T'U* & *LO SHU* TALISMANS




**THE TWO MAGIC SQUARES ARE THE *HOU T'U* (LEFT) AND THE *LO SHU* (RIGHT), THE FORMER WHEN ADDED TOTALED TO 25 AND THE LATER TO 15. EMPEROR TA YU FOUND THE *LO SHU* ON A TORTOISE SHELL FROM THE LO RIVER. THE *HOU T'U* WAS FOUND BY FU-HSI ON THE BACK OF THE DRAGON-HORSE FROM THE YELLOW RIVER AND LATER GIVEN TO YAO, SHUN & YU.**

# "FIVE EMPERORS" TALISMAN

## A POWERFUL CHARM TO OBTAIN BLESSINGS AND WARD OFF EVIL.



**IT IS POSSIBLY DERIVED FROM THE ANCIENT FIVE *LING-PAO* TALISMAN. THE WICKED PRINCE HE-LU ATTEMPTED TO SEIZE THE *LING-PAO* TALISMAN TO SUBDUE HIS ENEMIES.**

- o Chung, Li, Kou Lung, Kai and Hsiu Hsi.
- o Tsi Hou, Chu Yung, Hou T'u, Ju Shou, and Hsuen Ming. These are more properly the assistants of the "Five Emperors".

They are also the Gods of the Five Planetary Stars, Jupiter, Mars, Saturn, Venus and Mercury. The symbol of the "Five Emperor Gods" is very old:

> ***Prominent among the Stars worshipped are the Five Planetary Stars, the homes of the Five Emperors. About 2500 B.C. the Emperor Chuan Hsu Kao Yang appointed six princes to govern the Five Regions of the universe, together with the five elements of which it is composed. These officials were later deified as the Five Emperors presiding over these regions. [These six princes were the four sons (Chung, Kai, Hsiu and Hsi) of his predecessor Shao Hao, his own grandson, Li and Kou Lung the son of Shen Nung].*** (Plopper 1935 pp. 41-42)

The "Five Emperor Gods" symbol, covers an era from B.C. 2943 to 2207 and, features strongly in various Chinese magical arts.

## FORTUNE TELLING WITH THE "SONG OF THE FOUR EMPERORS"

The "**Song of the Four Emperors**", described in the Chinese Almanac, the ***Tong Shu***, is a well known fortune telling method. It is based on the Five Elements or Five Emperors. In the ***Ganzhi*** system, the day of a person's birth would define which of the four seasons the person is born into. These four seasons have "Four Emperors", one each for Spring, Summer, Autumn and Winter, corresponding to the elements of Wood, Fire, Metal and Water. A person born at the close of one season and the emergence of the following season is also under the influence of the Centre

# THE SONG OF THE FOUR EMPERORS

**THE SONG IS USED TO TELL FORTUNE. THE SEASON OF A PERSON'S BIRTH AFFECTS THAT PERSON'S DESTINY.**

**THIS SONG MAY BE LINKED WITH THE ANCIENT FIVE *LING-PAO* TALISMAN.**

which is Earth. Through the hour of a person's birth, that person could be assigned to one of the positions along the body of the Emperor of the season and his fortune foretold:

1. Forehead.
2. Shoulder, left and right.
3. Belly, left and right.
4. Hand, left and right.
5. Sex.
6. Knee, left and right.
7. Foot, left and right.

The seven categories of positions on each of the Four Emperors' body correspond to the seven animal assistants of each of the Four Heraldic Animals. The total of twenty-eight categories of positions for the Four Emperors are the equivalent of the Twenty-Eight Constellations. They are of the ten Celestial Stems of the ***Ganzhi*** system.

## FIVE EMPERORS CHARM

The "Five Emperor Gods" paper charm, though its basic power is against famine, is also credited with the ability to ward off diseases, of which cholera appears to be their speciality (Burkhardt 1982 p. 205).

**Five Poisonous Animals *Pakua* Charm**: It wards off attacks of the five poisonous animals and is a special variant of the "Five Emperors".

**Five Coins Charm**: A powerful talisman could be made by stringing five old Chinese coins of five different emperors with a small knife. They are copper coins with the square central holes. As an example, the coins of five different emperors of the Manchu period could be used. Such a talisman could be worn on the body or they could be wrapped in red paper and kept on one's body to ward off evil.

This is also the basis of the "coins-sword". Old copper or brass coins could be string together with an iron core to stiffen them into the shape of a sword. They could be hung or waved to invoke the spirits of the reigning Emperors to drive away evil spirits.

**Chang Hsien Shooting the Sun-Rat:** The image of Chang Hsien shooting at the sun-rat with an arrowless bow is a "Five Elements" charm. The image showing five children clinging to the robes of the archer reflects Chang Hsien as the protector of children. The children would be a symbol of marital and family happiness, while the acquisition of the rat, a symbol of wealth, is an endowment for the big family.

## FIVE COLOURS CHARMS

Another charm applying the power of the "Five Emperor Gods" would be to sign the character "***Fu***" for "Happiness" onto papers of five different colours:

Golden or orange for Centre.
White or pale yellow for West.
Green or deep yellow for East.
Blue or deep purple for North.
Red or Pink for South.

The character ***Fu*** could be replaced with the image of the God of Wealth to represent the Five Fortunes or Blessings of longevity, wealth, health, virtue and to live out one's allocated span. Papers of the five colours could also be used to write various talismanic charms and pasted onto the door or wall to bring both luck and happiness. Messages and wishes could be written onto these papers of five colours and burned as offerings to departed souls. Paper money with the "Five Devils" are currency to be burned for the departed souls.

At the Dragon Boat Festival, rice dumplings wrapped in leaves offered to Chu Yuan, who drowned himself on this day (Lai, 1984). These dumplings are wrapped in sharp edged leaves to

# FIVE COLOURS CHARM

**IT IS A POWERFUL CHARM, LIKE THE FIVE EMPERORS CHARM USED TO OBTAIN BLESSINGS AND WARD OFF EVIL. IT IS OFTEN LINKED WITH THE GOD OF WEALTH OR THE CHARACTER "FU".**

(Orange)

(Yellow)

(Blue)

(Green)

(Red)

**THE COLOURS ARE RED (SOUTH), GREEN (EAST), BLACK (NORTH), WHITE OR BLUE (WEST) AND GOLDEN ORANGE (CENTRE).**

form sharp edges and points so as to scare off the demons. Originally, these dumplings were also wrapped with strings of five colours, viz. red, yellow, blue, black and white to ward off the evil spirits.

The five colours are also the components of blessings derived from positive thinking (Ponder 1967 p. 108):

> ***Colour healing was an ancient science and was practiced in the healing temples of Egypt, India and China...***

Ponder (1967 p. 112) outlines how specific blessings could be invoked through association with the appropriate five colours:

| | |
|---|---|
| Golden | Happiness and wealth. |
| White | Purity, honesty and spiritual aspects. |
| Yellow | Health, vitality and strength. |
| Blue | Achievement and intelligence. |
| Pink | Love, marriage and social harmony. |

The Buddhist, though they have Four Elements viz. Air, Fire, Water and Earth, has a variant of these five-colours paper charm as their five coloured flag. These colours are golden orange, white, yellow, blue and pink; where the Buddhist white is the Taoist pale yellow, while the Buddhist yellow is the Taoist green. The first national flag of China had five colours, viz. red, yellow, white, blue and black; being the colours of the strings used to tie up the rice dumplings for Chu Yuan in the Dragon Boat Festival.

Strings, based on the above colour magic, could be woven into colorful bracelets for general blessings. The red string could be placed on the wrist of the newly born to ward off evil. In a black magic adaptation, the coloured strings could be woven into special belts. The belt would be worn when it is desired to charm a person to do what is wanted.

CHAPTER 15

# THE MAGIC DANCES

## INTRODUCTION

Movements of hands, feet and body are natural emotional reactions. Music set the tempo and songs provide the narrative. Hence, in early times, dances were the result of emotions of the people during distressful situations. The dances emerged from activities to heal the sick, to deal with the spirits, to pray for rains and to effect other magical results. Most religious or magical ceremonies, including black magic, invariably involve some dance movements, which may be accompanied by music.

Some, with more sensitive dispositions, may enter into a state of trance, a condition often associated with mediumistic behaviour of the magician. The person in trance is said to be "possessed by the spirits" and available for communication with the spirits. Thus, in modern mediumistic seances, the mediums could enter into trance movements, which are often regarded as more effective magic dances to bring about magic.

The ***Fang-siang-che*** (q.v. Chapter 3) is a high level magical dance performed to ward off great calamities. It is likely to be associated originally with the bringing of rains. It is also called the Bear Dance as it invoked the power of the star constellation of **Ursa Major**, the Big Bear, or Big Dipper. It is also called the Stork Dance, depicting the stork attacking the serpent. Modifications of this Bear Dance are used in the Taoist white magic rituals against black magic. These include the ancient "Dance of Yu", as Emperor Ta Yu was believed to have assumed a bear shape when performing the dance.

## MAGIC DANCES FOR HEALING

Observations of primitive cultures indicate that illness were often believed to be due to spirits. There were at least three things in the ceremony used to drive out evil spirits (Hsu and Ward 1984 p. 356):

- o Offering sacrifices
- o Praying
- o Dancing

Some sickness were, however, known to be caused by bad weather and food and appropriate medicine used. The legend of Shen Nung indicates that there was basic knowledge of medicine. After their earlier Period I, the Shang kings no longer employed divinatory ceremonies to drive out the spirits but used medicine. Among the 30 types of seeds found in the Shang burial relics, there were the seeds of ***Prunus persica*** and ***P. japonica,*** evidently used for medical purposes and supporting the early legends of the Peach family as effective against demons and their illness. In the Spring and Autumn period, it was the custom to invite both the shaman and the doctor to treat illness. Confucius, who lived during this Spring and Autumn Period, disapproved of consulting the spirits and his disapproval may be related to this custom of calling in the shamans during illness.

## RAIN DANCES

Music existed as early as during the Shang dynasty where it was used for sacrifices, while dances seem to be used in praying for rains. The ancient character for dance (***wu***) shows a man with a plant in each hand as he danced (Hsu and Ward 1984 p. 317). Among the divine questions involving dancing, rain was mentioned nine out of ten times. The Shang offered sacrifices to the spirits of

# THE *WU*'s ANCIENT DANCE

**THE ANCIENT DANCES WERE PERFORMED BY THE *WU* TO BRING RAINS. IF THE *WU* FAILED TO BRING RAINS HE WAS LIABLE TO END UP AS A HUMAN SACRIFICE!**

the Yellow River, Ho mountain, etc. in order to pray for rain. The Shang word "praying for rain" has rain drops on top of the dancer to indicate the primary function of the dance was to call for rains.

As rains are so vital to successful crops, the rain dance was a prominent feature of the rulers' ceremonies. The rain dance was also a prominent feature in many ancient cultures. It must have originated from the religious divinatory ceremonies to form part of the seasonal festivals and eventually evolved into entertainment.

Rain dances would logically be performed during the mid-summer drought periods. However, when they became entertainment, the dances were performed during other seasons even when rain was abundant. When Confucius asked what they could do, Ts'eng Tzu replied that he would like to put on spring clothes, bathe in the *I* River during the late Spring season ceremony of praying for rain. The rain dance had by this time, become entertainment.

During the Chou times, there was the "Great Wu" dance, performed with music to narrate the exploits of King Wu, founder of the Chou dynasty. The Record of Rituals describes the dance:

> ***Music is a representation of accomplished facts. The pantomimes stand with their shields, each erect and firm as a hill, representing the attitude of King Wu. The violent movements of the arms and fierce stamping represent the enthusiasm of Thai Kung. The kneeling of all at the conclusion of the performance represents the government (of peace, instituted) by (the duke of ) Kau and Shao. Moreover, the pantomimes in the first movement proceeds towards the north (to imitate the marching of King Wu against Shang); in the second, they show the extinction of Shang; in the third, they show the return march to the south; in the fourth, they show the laying out of the Southern States; in the fifth, they show how (the dukes of) Kau and Shao were severally put in charge of the states to the left and right; in the sixth, they again unite at the point of starting to offer***

***their homage to the Son of Heaven. Two men, one on each side of the performers, excite them with bells, and four times they stop and strike and thrust, showing the great awe with which (King Wu) inspired the Middle States. Their advancing with these men on each side shows his eagerness to complete his helpful undertaking. The performers standing long together show how he waited for the arrival of the princes.***

The songs and dance drama were thus used to narrate exploits to praise and please the ancestors. The primary aims of such dances were to promote propaganda and to inspire awe into the audience. Later the dances became entertainment. It is said that the dances were originally meant for showing respect and the last emperor of Shang misused the dances for his entertainment. By the Spring and Autumn period, the ***Tso Chuan*** shows that many warlords used dances for their own entertainment. Music and dances became common themes in the Han tomb tiles.

### Dance of Praying to Lung for Rains

The ***Lung*** is believed to have the power to bring rains (Hsu and Ward 1984 pp. 462-463). Hence, the rain prayer ceremony often involved praying to the ***Lung.*** The ceremony might involve having built-up clay or paper models of ***Lung.*** The instructions for the ritual vary with the seasons and the dominant element. Specifics include the direction to be faced by the ***Lung***, its size and number, the colour and even the types of shamans who performed the dances. This tradition of praying for rain persisted in China until a few decades ago. However, it is still practiced in Japan.

## THE LION DANCE

A popular modern magical dance is the acrobatic lion dance

enacted by two persons, one holding the decorated bamboo-frame lion head and the other, the silk-cloth lion tail. It may be accompanied by two persons holding fans and acting as the two human jester-monks playing with the lion. The dance troupe would visit homes and offices during the two weeks of the Chinese New Year as a symbol of the bringing in of good luck and blessings, as well as the chasing-off of evil. It would dance in tune to drum beats, with the letting off of fire-crackers to scare off evil. The lion would receive as payment, the ***"chai-ching"*** which consists of an **"angpow"** (red packet present) attached to a stalk of vegetable (usually the green lettuce) hung from the end of a pole.

The lion dance ceremony may also be performed on occasions of welcoming important personalities and the opening of new businesses. Sometimes, more than one lion would perform the luck-welcoming ceremony. If there are three lions, they would represent the red-faced black-bearded Kwan Kung, the yellow Liu Pei and the black-faced, black-bearded Chang Fei of the Han Three Kingdoms period. The Kwan Kung lion denotes righteousness and courage, the Liu Pei lion bravery and kindness, the Chang Fei lion fearlessness. The black lion is the young fighting lion bringing good luck. The flower-faced white-bearded lion is the older and is mature, wise, calm and peaceful.

On very large and auspicious occasions, the lion dance may be accompanied by the rarer dragon dance where the long dragon puppet has to be manipulated on several poles by several persons.

The modern lion dance is said to have originated during the Ching dynasty. The emperor dreamt that a strange looking creature saved his life. When the emperor described the animal to an advisor, the advisor told him the animal resembled the lion of the West. However, it is likely that the lion dance and the rare dragon version are degraded forms of the ancient ***Fang-siang-che*** performed to bring blessings and ward off evil around the New Year period. Like the ***Fang-siang-che***, the lion dance could also be a memory of the ancient rain dance.

## HUMAN SACRIFICE DANCES

The concept that the ***Lung*** influenced the rains was still not established in the Shang dynasty. Hence, it is said that the Shang seldom prayed to the ***Lung*** for rains. In the Shang dynasty, it appears that the two most common ways to bring rains were to burn human sacrifices and to entertain spirits with dances and music (Hsu and Ward 1984 pp. 462-464).

The Shang oracle bone word for "rain prayer ceremony" pictures a person with crossed legs being burned by a fire from below. The name of the person sacrificed shows he was an important person. He would be a shaman himself with the powers to communicate with the spirits. Up to the Spring and Autumn Period (771 - 485 B.C.), there was a belief that killing a shaman could bring rains. It was believed that God would take pity on His representative and send down rains to relieve his sufferings.

During a drought in 639 B.C., Duke Hsi wanted to burn a shaman and a feeble-bodied person. But Tsang Wen Chang advised that this was not the way to deal with a drought. Instead, the duke was urged to maintain the city walls, be sparing with food and economize with other commodities, to take care over the harvest and encourage people to share food. Accepting the advice, the duke stopped the human sacrifice. Several similar passages are found in the "Record of Rituals" (***Li Chi*** 201 T'an Kung).

Burning human beings at the stake must have been thought of as cruel. Thus, later, the rain ceremony involved the shaman walking bare-footed on the hot dusty sun-baked road. The Shang seldom performed human sacrifices, preferring to use instead the rain dances.

Another graph, "***han***", for "rain praying ceremony" shows a man with his hands to his stomach and shouting out. Sometimes a fire is below him, signifying thirst from the drought. This graph was used for famine as well as drought and denotes the man with his hands to his hungry stomach crying out to Heaven to send down food.

## CHU DANCES

***Ch'u Tz'u*** (Eulogies of Chu), an anthology of 17 pieces of poetry written by Chu Yuan (340-278 B.C.) is about shamanism. One piece, ***"Chiu Ko"*** (Nine Songs), was performed by male and female shamans who had first purified themselves and then dressed in gorgeous costumes to dance to music to get the gods to come down from Heaven. For example, the lines of ***"Yun Chung Chun"*** (Lord within the Clouds) are:

> ***We have bathed in orchid water and washed our hair with perfumes***
> ***And dressed ourselves like flowers in embroidered clothing***
> ***The God has halted, swaying, above us***
> ***Shining with a persistent radiance***
> ***He is going to rest in the House of Life***
> ***His brightness is like that of the sun and moon***
> ***He yokes to his dragon car the steeds of god***
> ***Now he flies off to wander around the sky***
> ***The god had just descended in bright majesty***
> ***When off in a whirl he soared again, far into the clouds***
> ***He looks down on Chi Chou and the lands beyond it***
> ***There is no place in the world that he does not pass over***
> ***I think of my lord with a heavy sigh***
> ***And sad thoughts trouble my heart very sorely***

Eberhard (1972 pp. 83-85) postulated Chu Yuan came from the Tai tribe of Chu as his poems contained several allusions to Tai's sacrificial and ceremonial songs. The Tai tribe of ancient times practiced black magic, including human sacrifice. The black magician would adopt dances patterned after the Chu dances.

CHAPTER 16

# *MAO SHAN* MAGIC

## HISTORY OF *MAO SHAN* TAOISM

Mount Mao Shan is in Kiangsu province, central China. It was here, near Nanking, in A.D.390, that the elite Taoist group and first great monastic order, the ***Shang Ch'ing*** (Highest Purity) sect was founded (Saso 1978 pp. 6-7).

Mount Mao was the centre of the Taoist sect since the 5th century, although the mountain was known much earlier. In the fourteenth and eighteenth centuries, the ***Mao Shan*** sects were implicated in revolts and were regarded as a branch of the White Lotus society (Eberhard 1968 p. 125). There were also Buddhist monasteries on it. Mount Mao was also the place where Ta Yu summoned the gods and hence also called ***"K'ui Chi"*** or "Assembly".

The Ming dynasty Taoist Canon had seven sections. The first three were the "Three Arcana": ***Tung Chen Pu*** (Arcanum of the Realized Immortal), ***Tung Hsuan Pu*** (Arcanum of the Mysterious) and ***Tung Shen Pu*** (Arcanum of the Spirits). Each of the Three Arcana was supported by the fourth, fifth and sixth sections. The seventh section was the teachings of the **Cheng I** order. The first arcanum was supposed to be the teachings of the ***Shang Ch'ing*** sect of ***Mao Shan***. These texts were supposed to have been composed during the fifth to sixth centuries A.D. (Saso 1978 p. 33)

The ***Shang Ch'ing*** sect also had the "Yellow Court Canon", a difficult text used for meditation (Saso 1978 p. 17)

The relation of ***Mao Shan*** among the ranks of the Taoist groups are regarded as follows (Saso 1978 p.17):

1. The highest order is the Orthodox One or Heavenly Master sect founded by Chang Tao Ling in A.D. 142.
2. The ***Mao Shan Shang Ch'ing*** sect, founded by a woman Wei Hua Ts'un (A.D. 251-334).
3. ***Ch'ing Wei***, Heavenly Pivot sect, originating in Tang dynasty and associated with the Western Peak, Hua Shan.
4. ***Pei Chi*** (Pole Star or Big Dipper) Taoists, associated with kung-fu of ***Wu Tang Shan*** in Hupei province.
5. Fifth and lowest is the ***Shen Hsiao*** order, a Sung dynasty order originating in Fukien province. This order is said to be imitations of the rest and some of its Taoists practiced black magic.

The semi-legendary mystic Yu Chi lived during the reign of the Shun Ti emperor (A.D. 126-145) (Saso 1978 p. 24). His prophetic writings were said to influence the establishment of the first two Taoist schools above, as well as the ***Ling Pao*** sect founded by Ko Hsuan. Eberhard (1968 p. 413) notes that Yu Chi lived in the beginning of the second century and was killed in the southern state of Wu by Sun Ts'e. Yu Chi's writings also influenced the establishment of the ill-fated **Chang Chiao**'s movement in A.D. 184. (Saso 1978 p. 28). Soon after, the imperial court destroyed it for treason.

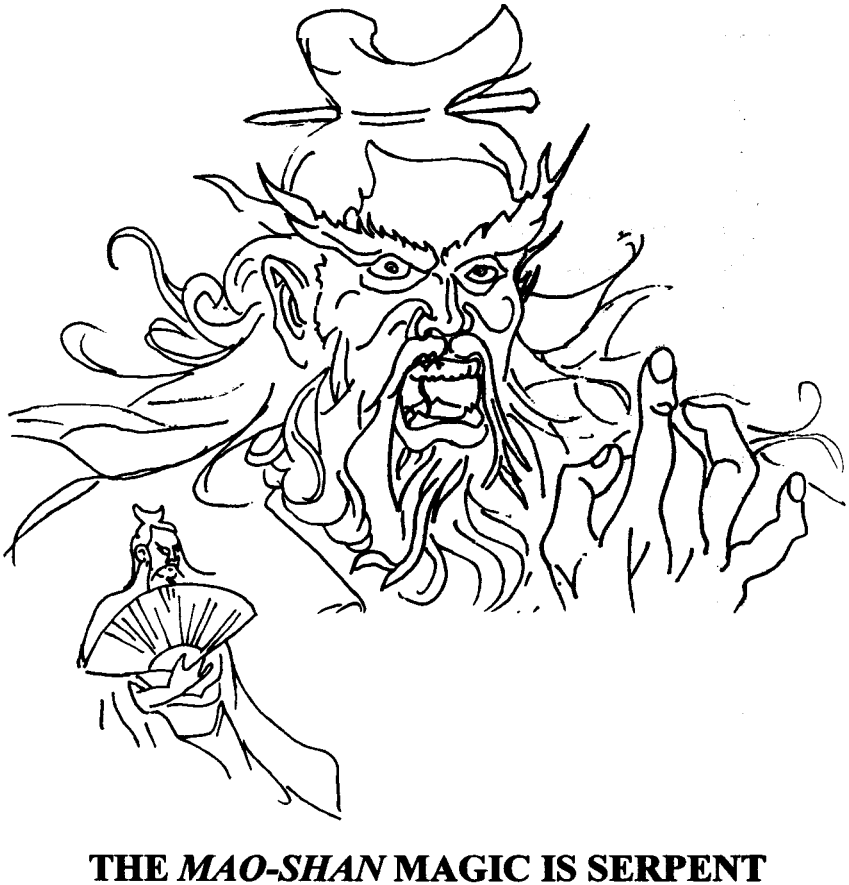
Conjurers and the possessed ***wu*** mediums came to be associated with a branch of Taoism and are often called the Redheads (Saso 1978 p. 24). The branches who refused to indulge in mediumistic rituals are called the Blackheads. The Blacks are also said to be literary, classical and orthodox while the Reds are military, popular and exorcist or cure oriented (Saso 1978 p. 30).

The great early traditions of Taoism are (Saso 1978 pp. 35-51):

1. The early religious Taoism as represented in the Confucian annals.

# THE *MAO-SHAN* MAGICIAN

## FEARED MASTER OF BLACK MAGIC.



**THE *MAO-SHAN* MAGIC IS SERPENT MAGIC. IT ORIGINATED FROM *CH'IH YU*, "MOUNTAIN SERPENT", THE FIRST ARCH-REBEL AND BLACK MAGICIAN.**

2. The writing of the loud mediumistic ***Ling Pao*** scriptures.
3. The writing of the ***Mao Shan Shang Ch'ing*** scriptures, attributed to a woman Wei Hua Ts'un (251-334).

Wei's eldest son passed her teachings to one by the name of Yang Hsi. It was Yang Hsi who claimed that Wei visited him in visions and taught him. Through Yang Hsi, and his two helpers, the Hsus, came the appearance of spirits and meditation for inner alchemy. The writings of Yang Hsi were eventually seized by the imperial court in A.D. 465. The emperor passed them to Lu Hsiu Ching who was a man after the ***Ling Pao*** tradition. Lu passed the texts to Sun Yu Yueh who in turn passed them to T'ao Hung Ching (456-536). T'ao despised the loud and vulgar ***Ling Pao*** rites and did not hesitate to discourage their use on ***Mao Shan***.

But in the tenth master of ***Mao Shan***, Wang Yuan Chih (died A.D. 635) reintroduced the ***Ling Pao*** rites which were popular with the masses in the Tang and Sung dynasties. These were disapproved by the Confucian literati.

## *Mao Shan* Taoists started the Practice of Black Magic

Taoist rivalry was particularly exceeding during the Sung and Yuan dynasties (A.D. 960-1341). During this period, the famous Five Thunders Magic sect was founded by Teng Yu Kung in 1116. It was characterized by mudras and mantras patterned after those of Buddhism. Some of the main schools of Taoism also adopted variant forms of the new Thunder Magic. It was also during this period that ***Mao Shan*** along with ***Shen Hsiao*** Taoists were often accused of performing black magic.

While there could be confusion over what philosophy each sect held to, their distinctive features were the ***"Lu"***, i.e. registry of spirits. Each sect has its own unique ***"Lu"***.

## *MAO SHAN* BLACK MAGIC

As noted earlier, it was during the Taoist rivalry of the Sung and Yuan dynasties (A.D. 960-1341) that ***Mao Shan*** along with ***Shen Hsiao*** Taoists were often accused of performing black magic. ***Mao Shan*** **Snake Magic** is a form of black magic common in Taiwan (Saso 1978 p. 260) It is a distant and distinct deviation from the typical ***Mao Shan Shang Ch'ing*** "Yellow Court Canon". This magic employs the use of the Six ***Chia*** spirits to attack an opposing Taoist and to cause the sickness and death of an opponent.

In the Taoist interpretation, the black magic of ***Mao Shan*** and ***Shen Hsiao*** sects is said to use a snake-like spirit to harm people (Saso 1978 p. 236) The snake, a symbol of ***yin***, or the demonic forces, is commonly used in kung-fu and ***tai chi*** physical exercises. It is seen as an attacking creature with great mobility and indomitable resolution. The orthodox Thunder Magic is seen as the most effective means of counteracting this type of black magic.

In the nineteenth and twentieth centuries, the local popular Taoist masters were simply called "***Mao Shan*** Taoist Masters". (Saso 1978 p. 259) The rites of ***tun chia*** black magic and the Redhead styles of sword-ladder climbing, trumpet blowing exorcism and other dramatic exhibitionism were popular. But the Heavenly Masters sect opposed such practices and even invoked Thunder Magic curses upon them.

All Thunder Magic sects attributed the founding of Thunder Magic to Hsu Hsun, a legendary Taoist who died in A.D. 374 (Saso 1978 p. 236) Hsu was a Confucian official as well as a Taoist expert. A snake-like demon was terrorizing the people. Hsu confronted the demon and destroyed it with thunder. Legend has it that Hsu was taken in broad daylight to heaven and he left behind twelve disciples.

A thunder-bolt, the **vajra**, made of date-wood is used to summon the thunder spirits. Two-handed mudras are used to command the five orthodox thunder spirits to counteract the harmful black magic. It could also be used to purify a place (the

"Yellow Court") where spiritual meditation is to take place.

In the Later Heaven or King Wen Array, of the eight trigrams, of the ***Pakua***, the trigram "***Chien***" or "Heaven" located at the north-west with three solid lines, is regarded as invulnerable to attack (Saso 1978 p. 246). "***Kun***" or "Earth" with three broken lines is the weakest point but is too obvious a position to attack. The most vulnerable position is "***Ken***" located at the north-east, which is also called the "Gate of Life" or even "Gate of Hell". This is because "***Ken***" has one solid line which is to the outside of the ***Pakua*** circle. It looks strong. But once a general attacks and breaks through there are only two broken lines which cannot oppose the attack. The best line of attack is to attack what seems strong but which does not have strong support from behind. In black magic this position is attacked. The demons usually attack through this north-east position. Ancient traditions associate this north-east position as the home of the ancient giants (Eberhard 1968 p. 355). At any time of the day, the "Gate of Life" direction is that pointed to by the handle (or "horse") of the Pole Star or Big Dipper. This is the direction prayers must be directed to or from. The spirit of the North Pole Star would be summoned from the direction the Pole Star is pointing to.

An army at the position on the trigram "***Chien***" is strongest. The ***Mao Shan*** black magic opens up the circular ***Pakua*** into a linear and therefore snake like form, with the "***Chien***" as its venomous head. This "***Chien***" head seeks out the weakest point in the opponent's circular ***Pakua*** (Saso 1978 p. 260). The ***Mao Shan*** black magic invokes the ***Chia*** spirit of the day and places it and its horde of spirits on the position "***Chien***".

## THE *SU CH'I* RITUAL OF EXORCISM

***Mao Shan*** black magic could be overcome by the ***Su Ch'i*** Ritual (Saso 1978 p. 119). According to the earliest Taoist Canon rubrics, this ceremony must be performed between 11 p.m. and 1 a.m., the time corresponding to the symbolic renewal of the Five

Talismans. In the Chinese reckoning of time, 11 p.m. to 1 a.m. is the first watch and is a double hour period which starts the 24 hour day. However, the ceremony may be brought forward to between 8 p.m. and 10 p.m. to accommodate more people and also to allow more hours of rest in order to perform the more critical Morning Audience Rite of 3 a.m. This bringing forward may be used if the master is ill-disposed from the fast and drinking of the alcohol and needs more rest.

In performing the ***Su Ch'i*** Ritual, the spirits may interfere by possessing some mediums. They should be expelled by invoking the North Pole Star spirit. In one case, a spirit actually possessed a medium and announced that the ***Su Ch'i*** Ritual was performed at the wrong hour. But the Master expelled the spirit.

The black magician is also impregnable to orthodox ***Tao*** of the Right and can be destroyed only by a form of magic such as Thunder Magic. An ingenious rite of defensive purification is used by Thunder Magic.

The Thunder Magic master has a weapon which cannot be used by the black magician: the ***Ho T'u*** dance. This ***Ho T'u*** dance is based on the Early Heaven or Fu Hsi Array of the circular ***Pakua***. This ***Ho T'u*** dance is also known as the Magical Step of Yu (Saso 1978 p. 265) used by the legendary emperor to control the floods. This dance is done twelve times, one for each month of the year. As each series of dance is over, the master moves thirty degrees on the circle to seal that portion off by the trigram ***"Chien."*** Thus, the sacred area is sealed off against the ***Mao Shan*** black magic.

To strengthen the circle the Thunder Magic master would summon the Six ***Chia*** and the Six ***Ting*** spirits and command them, through the North Pole Star spirit, to guard the twelve points. The ***Chia*** spirit invoked by the ***Mao Shan*** will turn back and attack the black magician.

***Mao Shan*** is said to be divided into the Right and Left ***Tao***. Those of the Left ***Tao*** are not adverse to using black magic. ***Mao Shan*** black magic involves the use of the Six ***Chia*** spirits to harm a person (Saso 1978 p. 117).

The Taiwanese master Chuang visited a victim, a minor Taoist

gasping with high fever. Chuang computed which was the ***Chia*** spirit of that day and summoned the spirit of the North Pole Star, ***P'o Chun*** or the ***kang*** spirit of Thunder Magic, to subdue it. He then walked the ***Ho T'u*** steps twelve times, sealing the room from further attacks. He finally commanded the ***Chia*** spirit to return to the person who sent it and to attack that person. Within a few moments of Chuang's leaving to his own house, a stranger came, admitting he was of the Left ***Tao Mao Shan*** and apologized.

## THE LEGEND OF HSU HSUN

As stated earlier, the Thunder Magic was attributed to Hsu Hsun who created it to kill a snake-like demon terrorizing the people (Saso 1978 p. 236). The snake which Hsu fought was reputed to have come from Mao Shan (Eberhard 1968 p. 401).

## THE *MAO SHAN* TALISMANS

According to legends of the ***Ho T'u*** text (Saso 1978 p. 21) Yao, Shun and Yu were each given a ***Ho T'u*** talisman, said to contain the powerful ***Ling Pao*** **Five Talisman**, to ensure successful reign. Yu himself was reputed to have used the talisman to control the floods. The ***Ho T'u*** depicts the course of the Yellow River from its source in the Mount K'un Lun flowing east into the sea. When Yu finished his work, he was said to have the talisman buried at Mount Mao Shan.

The ***Ho T'u*** text also states that the evil king of Wu, Ho Lu, sought the talisman to destroy Yueh and Chu. He ascended Mount Mao Shan and forced the Master Lung Wei to bring out the talisman. But Ho Lu could not understand it and brought it to Confucius to interpret, lying that a red bird had brought it. But Confucius was not fooled and quoted a song sung by children of the Western Sea:

*Climbing up north Mao Shan,*

*He came across a cave.*
*There was a secret room,*
*The writs of Yui to save.*
*The heavenly rulers great writs*
*Are forbidden to narrate;*
*He who would receive them,*
*Six hundred years must wait.*
*He who takes them out by force,*
*Will ruin his own kingdom.*

[Note: Ho Lu, king of Wu, was the man reputed to have hired the legendary general Sun Tzu to help him fight battles against the surrounding states. Eberhard (1968 p. 413) also notes that Yu Chi, the great Taoist master, lived in the beginning of the second century and was killed in the southern state of Wu by Sun Ts'e.]

The "***Ling Pao* Five Talisman**" are said to have originated from these sources:

1. The ***Ho T'u***
2. The ***Lo Shu***
3. The ***P'ing Heng*** or seven stars of the Big Dipper.

The three **basic colours** of Chang Tao Ling were black (***hsuan***), yellow (***huang***) and white (***pai***). Black, the colour of the sky just before dawn or the Winter Solstice before the rebirth of yang in the cosmos is the colour of the deities of heaven, the symbol of primordial breath within the microcosm of man. Yellow is the colour of earth and gold, of the spirit within the centre of the microcosm of man. White is the colour of late afternoon, of the watery underworld and of the seminal essence in the lower arts of man.

The "***Tai Ping Ching***" of Yu Chi took a different view. Blue green is the colour of yin or north and red the colour of yang, or south. The "***Chen Kao***" a compilation of the basic texts of ***Mao Shan***, adopts both colour systems.

## THE *K'UI CHI* MEETING OF TA YU

Mount Mao was also called "***K'ui Chi***" or "Assembly" because this was where the ancient Ta Yu summoned the gods (Eberhard 1968 p. 355). Emperor Ta Yu was reputed to be buried near Mount Mao.

According to tradition, Fang Feng, one of the vassals, was late for the meeting. For being late, Fang Feng was executed. This was the precedent for executing late-coming vassals. Fang Feng's archers got angry and shot at Yu's emissaries (Eberhard 1968 p. 360). They later grew frightened and killed themselves by piercing their chests with the arrows. Fang Feng was supposed to be a giant belonging to the Li tribe and the Wind God. The giants were supposed to be from the north-east. He had the external appearance of a dragon's head, bovine ears, joined eyebrows and only one eye. Some other description of Fang Feng is that he was a kind of dragon with connection to the ox; his one eye being a moon symbol.

Ta Yu had summoned the vassals on the fifteenth day of the 8th Moon (Eberhard 1968 p. 358). This day is also the birthday of many gods. All gods were required to come and there were banquets and music for them. It was a mountain festival which was later transferred to the ninth day of the 9th Moon. It was a thanksgiving festival and the gods receive new rice, rice cakes and wine. The Korean thanksgiving festival was dated the fifteenth day of the 8th Moon.

Chrysanthemum and wine made from it were used on this day to ward off evil. The flower's yellow colour was also used on this day to ward off evil. The dog-wine was consumed to ward off evil because of its yellow colour.

This legend may be the basis of the performance of the "Dance of Yu" to destroy ***Mao Shan*** black magic.

CHAPTER 17

# THE SIX *CHIA* SPIRITS

## INTRODUCTION

The highest forms of black magic use one or other of the demonic Six ***Chia*** spirits. These Six ***Chia*** spirits, along with their master the Serpent were defeated by Huang Ti (Human Sovereign alias "Lao Chun") in a titanic series of battles long ago:

> ***"All Thunder Magic sects attribute the founding of the method to Hsu Hsun, a legendary Taoist said to have died in A.D. 374... but the legend about Thunder Magic and the slaying of a great serpent do not occur in Taoist writings until the mid-Sung about 1100"*** (Saso 1978 p. 235).
>
> ***After all, the three Sovereigns are the Three Energies (that is, Heavens)... This equivalent means that the Human Sovereign is none other than the Lao Chun who revealed the "Way of Three Heavens" to Chang. As the modern high priest repeats the combat of Chang Tao Ling, so did Chang Tao Ling imitated that of the Human Sovereign. The Human Sovereign (Lao Chun) also called Lao Kuei, Old Demon, having won his battle against the demons of the Six Heavens*** (Lagerway 1972 p. 28).

## THE SIX *CHIA* TALISMANS

To summon and command the Six ***Chia*** spirits is the most difficult task for the novice as it requires a smooth flow of the ink brush to write out the talismans. Each of the spirits has its own talismanic charm which must be committed in every detail to memory. The Taoist cannot take along pictures of the charms to execute them when he is called to exorcise a demon or turn away some evil (Saso 1978 p. 142). Each talisman is written on yellow paper in black ink. It is then stamped with the ***Ch'i I Tsung*** seal and burned to summon the spirit.

## THE NINE STARS TO CONTROL THE *CHIA* SPIRITS

The nine stars of the northern heavens (the seven visible stars of **Ursa major** with its two invisible stars) must be invoked to control these Six ***Chia*** spirits . The direction in which the tail of **Ursa major** points to is important, as it indicates the mudra and mantra which must be used at any given month, day and hour (Saso 1978 pp. 142, 149). It determines which of the nine stars should be invoked. Each of the nine stars has its own talisman to be used to control the ***Chia*** spirit.

The invocation of the protecting spirit of **Ursa major** to control the deadly ***Chia*** spirit illustrates the dangerous nature of the spirit used in black magic. The black magic spirit is liable to turn against the magician should something go wrong. The magician has to use some method to protect himself against the very spirit he calls up (Idris 1957 p. 184). In the West, it could be in the form of magical designs like the famous pentagram and or, one of the seven high angels.

## THE 28 CONSTELLATIONS

The 28 constellations could be represented by their relevant standards, which are arrayed in a circle. It is from one of these

# TALISMANS OF THE 6 *CHIA* SPIRITS

**THE 6 *CHIA* SPIRITS ARE FUNDAMENTALLY INVOKED IN THE *MAO SHAN* BLACK MAGIC.**

**read from left: CHIA-TZU, CHIA-HSU, CHIA-SHEN, CHIA-WU, CHIA-CH'EN, CHIA-YEN.**

**THE WHITE MASTER WOULD INVOKE THE 9 SPIRITS OF THE NORTH POLE STAR (LOCATION OF THE IMAGELESS GOD SHANG-TI's THRONE) TO SUPPRESS THESE FEARSOME CHIA SPIRITS.**

standards that the Six ***Chia*** spirits would be summoned. The month, day and hour determine which standard should be used.

## THE SIX *CHIA* SPIRITS

The ***Mao Shan*** military manual reveals the appearance of the Six ***Chia*** spirits as follows:

1. ***Chia-tzu***. Its heavenly stem is ***Wu***. He is twelve feet tall, barefooted and has a man's body with a rat face with two horns and protruding eyes. He has yellow hair and a yellow beard. He wears the ***Yuan-po*** imperial robe.

   His weapons are a ***Chiang-mao*** staff for controlling demons, a long bow, a sword and a beaded pearl shield. His lieutenant is the ***Ting-mao*** spirit and he leads an army of 100,000. He moves mountains, plugs the sea, shrinks or stretches the ground, causes rocks to move and sand to fly.

2. ***Chia-hsu***. Its heavenly stem is ***Chi***. He is nine feet tall, and has a snake's body with a man's face which is purple with a golden crown. He wears a yellow robe with a golden belt and a golden shield.

   Around his shoulders is coiled a snake. His weapons are a spear made of eight snakes, from his belt hangs a gold sack of stones and featherless arrows. His lieutenant general is the ***Ting-chiu*** spirit and he leads an army of 100,000. He turns a line on the ground into a river, a mound of earth into a cliff. He drills wells, fill up trenches, attack and invade a city, hurls stones and scatters sands. He is violent and merciless and fears nothing.

3. ***Chia-shen***. Its heavenly stem is ***Keng***. She is ten feet tall, has a ugly woman's face. She has yellow hair and large

protruding white teeth with a crown of pearls. She wears a purple robe with a jade belt and chain-mail armour and has scarlet sandals.

Her weapon is a mountain-splitting sword. Her lieutenant is the ***Ting-hai*** spirit and he leads an army of 100,000. She makes swords fly, arrows to shoot out and breaks the enemy's ranks with self-propelling spears. By nature she loves to kill.

4. ***Chia-wu***. Its heavenly stem is ***Hsin***. She is eight feet tall, has a clear complexion pretty face with delicate eyes. Her hair is in a bun on top of the head. She wears a robe made of silver armour with a silver belt. She rides an excellent red spotted horse.

   Her weapon is a double edged sword. Her lieutenant is the ***Ting-yu*** spirit and he leads an army of 100,000. She makes fog and clouds to confuse troops. She sends flying spears. She causes gold to come into one's hands for good causes.

5. ***Chia-ch'en***. Its heavenly stem is ***Jen***. He is twelve feet tall, barefooted and has an ugly frightful face with a three peaked crown. He wears a golden armour. He stands on a black dragon.

   His weapon is a halberd. His lieutenant is the ***Ting-wei*** spirit and he leads an army of 100,000. He dries the rivers and seas and levels city walls.

6. ***Chia-yen***. Its heavenly stem is ***Kuei***. He has a leopard shaped head with a black millet face. Around his forehead is a red cloth band. He wears a belted armour.

   His weapon is a whip of steel. His lieutenant is the ***Ting-yi*** spirit and he leads an army of 100,000. He summons great wind, shakes mountains, burns fields, uproots trees, causes sand to fly. He is dark and foreboding.

The relationships between these Six ***Chia*** spirits and the ***Ganzhi*** system may be seen as below:

| Spirit | Heavenly Stem | Lieutenant (Earth) | |
|---|---|---|---|
| ***Chia-tzu*** | ***Wu*** earth | ***Mao*** horse | 11a.m.-1p.m. |
| ***Chia-hsu*** | ***Chi*** earth | ***Chiu*** ox? | 3-5 a.m. |
| ***Chia-shen*** | ***Keng*** metal | ***Hai*** pig | 9-11 p.m. |
| ***Chia-wu*** | ***Hsin*** metal | ***Yu*** dog? | 7-9 p.m. |
| ***Chia-ch'en*** | ***Jen*** water | ***Wei*** sheep | 1-3 p.m. |
| ***Chia-yen*** | ***Kuei*** water | ***Yi*** cock? | 5-7 p.m. |

## THE *TUN CHIA* CEREMONY

The Six ***Chia*** spirits are summoned as follows (Saso 1978 pp. 155-156):

1. *On the Chia-tzu day, at the mao hour, face the trigram "Chen" (East) and close the entrances to the sacred area. The spirit Chia-tzu is then summoned.*
2. *On the I-ch'iu day (second day)...*

   *[The second day spirit is Chia-hsu. The priest would stand at the sheng gate at the mao hour and face East].*
3. *On the Ping-yen, at the mao hour, face the trigram "Ch'ien" (North-west) and from the gate called sheng summoned forth the Chia-shen spirit.*
4. *On the Ting-mao day (the fourth day)...*

   *[The fourth day first spirit is Chia-wu. Face north-east at Kuei-mao hour (6 a.m.) at the sheng gate].*
5. *On the Ting-mao day, (two spirits are enfeoffed on the fourth day) at the shen hour (3-5 p.m.), enfeoff the spirit Chia-chen from the gate called sheng, using the proper talisman and rubrics [face south].*
6. *On the Wu-ch'en day, at the mao hour, face the trigram "K'an" [north] and from the gate called sheng enfeoff the*

*Chia-yen spirit, using the proper talisman and observing the rubrics.*

The conjuration runs for the ***Chia-tzu*** spirit as follows:

*Shang Ti has given his command!*
*Hold on (up) high the talisman, grasp the seal*
*Command and enfeoff the Six Chia spirits!*
*Uphold the orthodox (true), dispel the heterodox (false)*
*Protect the nation, bring peace to the people.*
*Totally eradicate all falsities and lies (cunning deceits).*
*(Grant the petition we make with the offering)*
*Let us successfully carry out the ritual (rites),*
*To master the marvellous Tun-Chia method (For investing and commanding the Chia spirits).*
*(On this day and this hour) Bearing the Chia-tzu (or which ever spirit is to be summoned) talisman.*
*I stand at the T'ien-ching (or whichever of the nine stars) position*
*Here I pitch my camp (residence), delighting*
*To be at this marvellous gate (of life);*
*From afar I summon the spirits*
*None dare delay to fulfil my commands (Do not for a moment wait)*
*Once seeing (having known) the power of the talisman I hold*
*Wind and fire come to my summons!*

The priest would then dance the nine steps dance of Yu (Saso 1978 p. 163). He would then recite the ***Tien Ching*** mantra and burn the ***Tien Ching*** talisman.

## Black Magic of *Tun Chia* Ceremony

The ***Tun Chia*** ceremony is regarded as a violent military ritual of the Taoist Left and is shun by Taoist of the Right. Those who practise it tried to do so for the good of the nation and peaceful life of the people. But there is no doubt that this very ***Tun Chia*** ceremony has been used to summon the Six ***Chia*** spirits to cause harm. This Left ***Tao*** ceremony from very early times came to mean a kind of black magic punishable by imperial edicts (Saso 1978 p. 191).

The manual of the ceremony warns that it is to be used only to help a Chinese emperor restore the throne or to come to the aid of a person attacked by other black magic. The Taoist who practises this method is thought to use his own vital forces to exhaustion and to die young because of the great efforts required to command and control the terrifying ***Chia*** demons.

The harmful effects of ***Tun Chia*** magic could be countered by the Thunder Magic ritual (Saso 1978 p. 191).

PART III

# THE MYTHOLOGY OF BLACK MAGIC

CHAPTER 18

# BLACK MAGIC EPISODES IN CHINESE HISTORY

## INTRODUCTION

Wu (1982 p. 7) writes: "*There is no question that the ancient Chinese believed on one Almighty God. All the records, from the earliest times, testify to this. They called Him* ***Di****, "the Lord", or* ***Shang Ti****, "the Lord Above"... Unlike other people, however, they never endowed their God with human attributes or with any kind of physical image. From all records prior to 2nd century B.C. there is no indication that they had ever worshipped idols... In fact, idol worship was introduced to China only after the advent of Buddhism in the 1st century A.D.*"

The consensus of Chinese historical documents is that prior to 500 B.C., the Chinese religious system was previously monotheistic (Bilsky 1975; Wu 1982, Ong 1991 p. 201). A series of politically motivated events from around 500 B.C. caused the appearance of polytheistic gods in the Chinese religious system. The idol worship was already creeping in during Confucius' time and Confucius actually spoke against this idol worship:

> ***The Master said "To give one's self earnestly to the duties due to men and, while respecting spiritual beings, to keep aloof from them, may be called wisdom.*** (Bilsky 1975 p. 197).
>
> ***Tzu-lu asked how one should serve ghosts and spirits.***

> ***The Master said, "Till you have learnt to serve men, how can you serve ghosts? Tzu-lu then ventured upon a question about the dead. The Master said, "Till you know about the living, how are you to know about the dead?"*** (Bilsky 1975 p. 197).

The ancient Chinese philosophy is that the living Man is above ghosts, spirits and demons. The ancient legends indicate several battles, where Man actually contended against and often defeated the gods, ghosts, spirits and demons.

Despite the long period of monotheism prior to 500 B.C., there was a series of titanic battles around the end of the 2nd millennium B.C., when "black magic" made its appearance but was defeated. After that, "black magic" made no headway in ancient China, until soon after 500 B.C. There are indications that the defeated magicians left ancient China to spawn their practices elsewhere, such as shamanism to the south in South-East Asia, and north to Shintoism in Japan and shamanism in Mongolia, Siberia and North America and then Central America.

There were a number of periods in the history of China that major affairs involving black magic occurred:

- The battles of third world emperor Yellow Emperor Huang Ti against Ch'ih Yu, around 2400 B.C.
- The exterminations of the ***Jiu Li*** and ***San Maio*** tribes by Emperors Chuan Hsu, Yao, Shun and Yu around 2300 to 2200 B.C.
- The interest of Chin Emperor Shih Hwang Ti in the quest for immortality around 240 B.C.
- The ***wu*** witch hunt during the reign of Han emperor Wu Ti around 130 B.C.

The Han law stated "Whosoever makes or keeps ***ku*** which could be used to kill people shall be decapitated. His property shall be forfeited to the magistrates. His family, even if ignorant,

shall be banished for life for at least two thousand ***li*** away. If the poison affected someone within the house, the family need not be banished". The local chief, if he knew of the crime, would be punished with one hundred blows; but not if he is ignorant. He who informs against and arrests the culprits would be rewarded twenty ounces of silver by the authorities (Groot 1892 V p. 860) This law persisted in some form to the Ming and Ching dynasties.

Ssuma Chien recorded that, as early as 675 B.C., Teh, ruler of Ts'in, suppressed ***ku*** magic with the use of dogs. The dogs were slaughtered and affixed to the four gates of the capital. The ***Tso Chuan*** recorded that the ruler of Tsin asked Ts'in for a physician to diagnose an illness and Hwo was sent. But Hwo said it was woman's sickness and had nothing to do with ***ku***. He was asked what was ***ku***. Hwo said that ***ku*** contained the components "pot" and "reptiles of insects" and that flying insects in corn were also ***ku***. A girl confounding a man and the wind from the mountains were said by him, to be due to ***ku***.

## *WU* CABAL IN HAN DYNASTY

During the Han dynasty, Emperor Wu (130 B.C.) had the makers of ***wu ku*** arrested and their heads exposed on stakes. King Shing succeeded his father, Kung Sun Ho, as director of the Court of Imperial Stud and Stables. He was the son of the sister of the empress and indulged in extravagant pomp and lawlessness. He arbitrarily spent 1,900 myriads of cash belonging to the army of the North and was imprisoned. An imperial order was made out for the arrest of one by the name of Chu Ngan Shi but the man could not be found. Kung Sun Ho offered to find the man in return for the release of his son. Chu vowed revenge. From his goal Chu wrote to the emperor accusing King Shing of having had sexual intercourse with the imperial princess Yang Shih and with ***wu*** sacrifices intended to harm the emperor. The emperor ordered some ministers to investigate and Ho and his son were put to death in their prisons. This was in the first month of 91 B.C. Later, Kiang Ch'ung completed the work by having the princesses, the empress

and the heir apparent put to death.

Kiang Ch'ung was a bold martial figure, the bodyguard and favourite of the emperor. When the emperor was travelling and fell ill, Kiang Ch'ung realized that when the old emperor died, the heir-apparent would have him put to death. So he persuaded the emperor that the emperor's illness was due to ***wu ku***. The Hunnish ***wu*** of Kiang Ch'ung searched and dug and found human images made of ***t'ung*** wood in a palace and along roads the emperor was supposed to travel. The images were to be used with the help of magic, to kill the emperor (Eberhard 1970 p. 64).

His men found breeders of ***ku*** and nocturnal sacrifices. They saw spectres. Thousands were tortured. Some accused each other and were found guilty of rebellion and executed. The superstitious emperor developed a mania and believed Kiang Ch'ung who said that even the palace performed ***ku*** magic. He succeeded in destroying the harem women and Empress Wei.

The heir apparent, on the advice of his tutor Shih Teh, arrested and beheaded Kiang Ch'ung in the seventh month in autumn 91 B.C.. The heir apparent then proceeded to take the throne. But he met resistance and the minister Liu Kuih Li in Chang Ngan defeated the heir apparent. The prince fled but was discovered in his hiding place. He committed suicide by hanging himself. It was the eighth month of 91 B.C. Emperor Wu felt sorry for the prince and realized that the prince had acted out of fear. He also realized he had been deceived and he had the three clans of Kiang Ch'ung exterminated.

Liu's son's wife was the daughter of the generalissimo. The minister Liu then tried to get the son of Lady Li, the generalissimo's younger sister, declared heir apparent. But the courtiers accused Liu of ***wu ku***. Liu was found guilty and he was taken to the market, tied down and sawn asunder. The heads of his wife and son were exposed on stakes. The generalissimo fled to the Huns and his whole tribe was exterminated. This happened in the sixth month of 90 B.C.

In 89 B.C. the emperor actually created an office to hunt down makers of ***ku***. The office had twelve hundred bearers of warrants to search and arrest people for ***wu ku***, rebellion and sedition. People

were put to death or mutilated in the market places. The court ministers failed to get Emperor Wu to stop the crusade against ***wu ku***. The cruel crusade ended only with his death.

In 87 B.C. when Emperor Wu fell ill, his seer foretold that there was in the prisons of Chang Ngan an influence which might produce a Son of Heaven. His great grandson was within. The emperor ordered all within to be executed. The boy was a descendent of the unfortunate heir apparent. But Ping Kih closed the provincial prison and the great grandson of the emperor who was within, was saved. This boy was to become the emperor Suen in 73 B.C. after Wu's successor.

A mild repeat of this occurred in A.D. 96. Yin, consort of Emperor Hwo, was promoted to empress. That year, she and her maternal grandmother Teng Chu were accused of ***wu ku***. They were tortured along with Teng Chu's two sons and three younger brothers of the empress. Teng Chu's two sons and one of the empress' brothers died as a result of their tortures. The empress was confined where she died; her father committed suicide. The two surviving brothers with Teng Chu's family were exiled. Other clansmen were dismissed from office and forced to return to their villages. But in A.D. 110, empress-dowager Teng got an edict to pardon and recall the exiles and compensation of over five million cash were given.

## YEN TA YUH

In A.D. 453, there was a female ***wu***, Yen Tao Yuh, who was introduced to a princess by her slave Wang Ying Wu (Groot 1892 V p. 922) Yen gained the favour of the crown prince, Shao and Siun the second prince, who respected her as Celestial Master. Under her instructions, they made an image of the emperor and buried it in the Han Chang hall. A eunuch, Khing Kwoh, was an accomplice. Wang brought up and had sexual relationship with Chen Tien Hing, a male slave of the princess. When the princess died, Wang was given as a concubine to one of the officers, Chen Hwai Yuen. Chen Hwai Yuen discovered the relationship between Wang and the male

slave. The crown prince had the male slave executed.

Frightened, the eunuch Khing revealed the sorcery to the emperor. The emperor had Wang arrested. A search of her home revealed many papers from the two princes relating to spells and ***wu***-ist ***ku***. The emperor divested Shao of the heir apparent position and ordered Suin to commit suicide. The princes tried a coup d'etat and killed the emperor. But the third prince raised a large force from the provinces and captured the capital. Both Shao and Suin were beheaded. Shao, under torture, had revealed the hiding place of the seals in the home of Yen. Both Yen and Wang were searched for and captured. They were publicly flogged to death, their corpses burned and the ashes thrown into the Yangste.

## CHIN EMPEROR SHIH HWANG TI

The superstitious Chin emperor Shih Hwang Ti was particularly attracted to ***wu*** magic, especially in the search for the elixir of life (Cotterell 1990 pp. 79-80). When the founding emperor of the short-lived Chin dynasty decided on his title ***"Shih Hwang Ti"***, meaning "First Emperor", the decision was also accompanied by changes in a number of signs (Levi, 1985 pp. 226-232).

One of them concerned the element of the dynasty. It was said that in the struggles between Huang Ti and Shen Nung, the former used water to overcome the fire used by the later. Water was said to be the sign of severity and punishment, the basis of Shih Hwang Ti's rule. Therefore, the element of his dynasty should be black. Another sage pointed out that the Hsia dynasty ruled by virtue of wood, while Yin ruled through metal and Chou through fire. These elements follow the order of Mutual Destruction and the element overcoming the fire of Chou would be water. Hence, the Chin dynasty should adopt the element of water and its colour black. It was also argued that Chin's first month was in the tenth Moon in winter. His government was also one of laws and punishments. Hence, the natural element would be water and the colour black. So, it was decided that the beginning of the year should start in the tenth Moon. Black was also the colour

of official clothes. The number six corresponds to winter and was taken as the standard of measurements. The Yellow River was renamed "Virtue of Water". The palaces and temples were painted black, their original bright colours of vermilion and pink were covered by ebony black.

During one of his journeys, the emperor was in the coastal state of Chi. At Lang Ya, a sage pointed out into the sea at a speck in the far horizon and stated that was the location of the three immortal islands of ***Peng Lai, Fang Shang*** and ***Ying Chou*** (Levi, 1985 p. 270). Any ship attempting to land would be driven off by contrary winds or currents. In his thirty-first year of reign, the prefect of Yuan Hu reported that a plague ravaged the countryside and corpses were everywhere. But recently white crows laid strange plants on the faces of the dead who revived. The emperor had some specimens brought back. The master of the Valley of Demons said that the plants were from the Original Continent, a mystic name for ***Peng Lai***. The emperor attempted a crossing but was unable to continue because of sea-sickness. Then the seer, Hsu the Blessed, offered to go and fetch the immortal plants. Hsu went off but returned unsuccessful. He told the emperor that the sea-god said the emperor's offerings were not enough. Hsu reached the island of ***Peng Lai***, saw the herbs but were not allowed to collect them. He was told that the emperor must send young pages, virgins and workmen. So, Hsu went off with a horde of 3,000 young girls and boys with gifts of food and valuable trinkets but never returned.

The emperor was obsessed with his search for immortality and even had concoctions made from the organs of virgins. To divert the emperor from his relentless crazy search for immortality, the prime minister hatched the threat of the western barbarians. The emperor for once devoted his energy to conquer the barbarians. He also ordered a high wall to be built to keep off the other barbarians. This was linked with the other walls built by Yen, Chao and Ch'in previously (Levi 1985 pp. 281-283). Long files of convicts were sent to work on the Wall. The corpses of the convicts were left to rot within the Wall; so that their spirits could help strengthen the walls. To cope with the labour shortage, they began to arrest vagabonds, idlers and

peddlers. The colonies along the Wall were mostly made up of convicts. But the construction of the Wall needed more workers. Finally, merchants and skilled craftsmen were sent. Families were broken up.

Then , the emperor sought to replenish his weakening body with esoteric sexual pleasures. Special positions and pills were taken in order to promote immortality. It was in one of his weak, confused state that the emperor reacted to a virulent protest from a Confucian by ordering the burning of the books, especially those on history, philosophy and religion. Some three million scholars were arrested and sent to the Wall. Not long after, the emperor died; buried with his famous terra-cotta warriors.

The use of organs and tissues from virgins, burial of the dead into the Great Wall and the emperor's burial with the terra-cotta warriors indicated that the emperor Shih Hwang Ti indulged in rites familiar in black magic. His choice of the colour "black" for his dynasty may not be coincidental, as "black" is the colour of the Black Serpent, the source of black magic.

## THE COMING OF CHANG LIANG

When emperor Shih Hwang Ti died, factions arose within the empire and the wars returned. In a short time, the main contest boiled down to between Liu Pang and Hsiang Yu. Finally, Liu Pang overcame all to become founding Han emperor Kao Tsu and to establish the long lasting Han dynasty. It is interesting to note that Kao Tsu was aided by the strategist Chang Liang.

Chang Liang was the 8th ancestor of Chang Tao Ling, the famous Taoist Pope associated with riding on the tiger on the 5th Day of the 5th Moon to set out and destroy evil. Chang Liang was also reputed to have come, on the instructions of the Lord of Yellowstone, from the west riding on a tiger. The Taoist white Thunder Magic used to destroy ***Mao Shan*** black magic was reputed to have come down from Chang Tao Ling and even further back to Lao Chun the Human Sovereign, an alias of Yellow Emperor Huang Ti, the enemy of black magic.

CHAPTER 19

# UNIVERSAL ANCIENT MAGIC WARS OF THE GODS AGAINST DEMONS

## INTRODUCTION

The ancient Chinese history provides evidence that there was a series of wars around 2500 B.C. in which black magic was first used. The black magic ***wus*** were defeated and their influence declined thereafter.

King Chao (515-489 B.C.) of Chu read in the ***Shu King*** that the great sage Ti Shun commissioned ***"Ch'ung and Li to cut the communication between heaven and earth"***. His minister's clarification of this was recorded in the text ***Kou Yu*** (or ***Chu Yu***, "Lores of Chu"), a fourth century B.C. text (Wu 1982 pp.12-14, Chang 1983 pp. 44-55):

> ***Anciently, men and spirits did not intermingle. At that time, there were certain persons who were so perspicacious, single-minded, and reverential, that their understanding enabled them to make collation of what lies above and below, and their insight to illumine what is distant and profound. Therefore, the spirits would descend into them. The possessors of such powers were, if men, called "hsi" (shamans), and, if women, "wu" (shamanesses).***
>
> ***These "hsi" and "wu" could recognize the spirits in their***

*various places, classes and ranks. They could regulate what animals, utensils, times and ceremonial dress should be used in sacrifices to them.*

*These men being brilliant descendants of past sages, from them were chosen those who had knowledge of rivers and mountains and the lineage of ancient ancestors, of the management of ancestral temples, of the proper ranks of generations and also those who were of diligent reverence, ritualistic appropriate, of dignified appearance, of lofty countenance, solid integrity, immaculate apparels; all these, for the aim of venerating the spirits, from such men were chosen to be "chu", "invokers."*

*Also, from descendants of famous surnames were chosen those who know cultivation and growth in the four seasons, of diversified nature of animals, jades and silks, designs of dresses, measures of utensils required in ceremonies; and knowledge of positions of different ancestors and locations of altars and holy grounds and the origins of the different houses and surnames; all these with a mind dedicated to pursuit of past traditions, such men should be made "zong", "elders." [later = teachers]*

*It is these officers who deal with sacred affairs pertaining to Heaven, Earth and spirits, as well as mundane affairs of men, animals and things. Thus were developed the five departments of government. As a consequence, the spheres of the divine and the profane were kept distant.*

*The people kept their integrity and were loyal. The spirits sent down blessings on the people, and accepted from them their offerings. The spirits and people followed their own ways, the later showing due respect to the former for not bothering them with endless entreaties. The spirits gave the people bountiful growths and the people gave the spirits offerings. There were*

***no natural calamities.***

***In the degenerate time of Shao Hao [traditionally put at the twenty-sixth century B.C.], however, the Jiu Li [Nine Li] tribes threw virtue into disorder. Men and spirits became intermingled, with each household indiscriminately performing for itself the religious observances which had hitherto been conducted by the shamans. The people offered endless sacrifices and impoverished themselves without meaningful gains. There was no standard regulation for worship and men put themselves into positions which were for the spirits. As a consequence, men lost their reverence for the spirits, the spirits violated the rules of men and natural calamities arose.***

***Hence, Chuan Hsu the successor of Shao Hao, charged Ch'ung, Governor of the South, to handle the affairs of heaven in order to determine the proper place of the spirits, and Li, Governor of Fire, to handle the affairs of Earth in order to determine the proper places of men. The purpose was to restore the ancient tradition where the spirits and men would not encroach on each other. And such is what is meant by cutting the communication between Heaven and Earth.***

***Later, the San Miao tribes reverted to the ways of Jiu Li. Emperor Yao re-appointed the descendants of Ch'ung and Li who had not forgotten the old tradition and made them in charge again in the respective fields. This continued through the Hsia and Shang dynasties.***

This ancient text of ***Kou Yu*** puzzled Chinese scholars ever since. The text shows that there was a time when the shamans, ***hsi*** and ***wu,*** held powerful respected positions. Then, there was havoc as their crafts became widespread but diversified and corrupted. There were both spiritual and natural chaos. The evidence was that the tribes of ***Jiu Li*** (led by the arch-rebel Ch'ih Yu - Hsu and Ward 1984 p. 138). and later the ***San Miao***, particularly sought to

impose their brands of worship on others. These ***Jiu Li*** and ***San Miao*** tribes were clamped down on by the ancient emperors, from Chuan Hsu down to Yao and Shun, meaning from 2600 B.C. (time of Chuan Hsu) down to 2255 B.C. (time of Shun). The ***Jiu Li*** and ***San Miao*** tribes were located in southern China. The ancient Chinese emperors often had to send expeditions again and again to suppress them, indicating that the southern tribes often strayed again and again into deviant worship.

Bilsky (1975) shows that prior to around 500 B.C., the ancient Chinese worship was monotheistic, involving the worship of the Shang Ti, the One Supreme Imageless God. Thus, as Chuan Hsu, Yao and Shun were monotheistic worshippers of ***Shang Ti*** the One Imageless Supreme God, this indicates that the ***Jiu Li*** and ***San Miao*** tribes tried to deviate from the worship of ***Shang Ti*** advocated worship of other deities. In fact, the religious practices of the southern tribes are known and they are alike those of other South-East Asian locations such as in Thailand, Burma and the Indo-Chinas. That is, these tribal religions are polytheistic, often with vestiges of human sacrifices, and, therefore, different from the northern Chinese monotheistic worship of ***Shang Ti***.

Through time, the religious systems of the southern tribes crept back into the Chinese systems, making the current Chinese religious system what it is today.

## A UNIVERSAL INTERNATIONAL SERIES OF WARS BETWEEN THE FORCES OF "LIGHT" AND "DARKNESS"

The ***Kou Yu*** passage could be better understood if it is realized that it describes a series of wars well known in ancient mythologies of many races. It was an incident not restricted to the Chinese people, for the evidence is that it was an ancient universal series of wars known to different cultures by different names. What was this series of wars around the period of 2500 B.C.? These are the variations in which the wars were know as among the various cultures.

- The Chinese remembered it, not only in the ***Kou Yu***, but also in the battles of the Yellow Emperor Huang Ti, against Ch'ih Yu, the Mountain Serpent and father of black magic.
- The Middle East Hittite legend tells how the Serpent Lord, the Ullikummi, was defeated by Teshub the Sky or Storm God (Kramer 1961).
- The Greek knew this as the legend of the Battles between the Titans (under Typhon, the Double Serpents) and the Gods under Zeus the King of Gods (Cox 1963).
- The Teutonic legend depicts it as the Fall of Asgard, home of the "gods" under Odin, King of Gods. The gods were opposed by giant races, which included ogres.
- The Indian remembered it as the battles of Indra, the Storm God, against Vritra the Demon Serpent King.
- The Indian Ramayana describes how the gigantic often monstrous Rakhashas, under Ravanna the Demon King, tried to seize power from the "gods" under Indra the King of Gods or Sky God (Buck 1976).
- The Biblical legend of Nimrod (reputed follower of Satan the Dragon-Serpent) and the Tower of Babel (Adam 1936) describes the deviation from the correct worship of God.

## Huang Ti's Battles Against Ch'ih Yu

### The Yellow Emperor, Huang Ti's Struggles against Ch'ih Yu, the Mountain Snake

The ancient wars against black magic are also remembered in the rituals of the use of the ***Pakua*** Thunder Magic to counter black magic. The Thunder Magic is especially related to the two Masters; Chung Kuei the Demon Queller and the Taoist Pope Chang Tao Ling riding the Tiger. However, it has a link to a much older personality. The ***Pakua*** Thunder Magic art to combat the ***Mao Shan*** Serpent black magic is the legend about an ancient battle against

forces represented by the Serpent:

> "***All Thunder Magic sects attribute the founding of the method to Hsu Hsun, a legendary Taoist said to have died in A.D. 374 ... but the legend about Thunder Magic and the slaying of a great serpent do not occur in Taoist writings until the mid-Sung about 1100***" (Saso 1978 p. 235).

These magical Taoist Thunder rituals are actually repetition of some ancient battles:

> ***After all, the three Sovereigns are the Three Energies (that is, Heavens)... This equivalent means that the Human Sovereign is none other than the Lao Chun who revealed the "Way of Three Heavens" to Chang. As the modern high priest repeats the combat of Chang Tao Ling, so did Chang Tao Ling imitated that of the Human Sovereign. The Human Sovereign (Lao Chun) also called Lao Kuei, Old Demon, having won his battle against the demons of the Six Heavens*** (Lagerway 1972 p. 28).

What is this ancient battle? Who is thus "Human Sovereign" "Lao Chun" or "Lao Kuei"? "Human Sovereign" is a term for the third world Emperor Huang Ti (also "**Golden *Lung***")! "Human Sovereign" is the third of the triad Emperors, viz. Heaven Emperor Fu Hsi, Earth Emperor Shen Nung and Human Emperor Huang Ti.

It appears that in this ancient battle, a pact was made with the four major angels of the ***Pakua***:

> "***The four tables (directions, writs) are like the four generals with whom Chang Tao Ling made his covenant; they hold the earth together. But it is the centre which is of celestial origin, that holds everything together***" (Lagerway 1972, p. 32).

This ancient battle was the oldest recorded incident of a war between the forces of light and the forces of black magic!

The ancient Chinese traditions record the third world Yellow Emperor, Huang Ti's wars against the arch-rebel Ch'ih Yu, leader of the giants, who was bare-chested and wore a two-horned headdress. The name "Ch'ih Yu" has the sub-characters for "Mountain Snake". These wars were the wars of Huang Ti the Human Sovereign or "Lao Chun" against the Serpent Ch'ih Yu! The ***Jiu Li*** tribe, held responsible by the ***Kou Yu*** for the appearance of the ancient "black magic", was led by Ch'ih Yu (Hsu and Ward 1984 p. 138)

Emperor Huang Ti, also called Gongsun and Hsien Yang (Great Immortal), visited Omei Shan, a mountain in Ssuchuan. Ch'ih Chiang Tzu Yu accompanied him (Werner 122 p. 179) The immortal of the mountain instructed them. When Huang Ti left the mountain, Ch'ih Chiang Tzu Yu remained behind and learnt further arts and became the Divine Archer, Feng I (also called Shen I or Hou I). This Divine Archer was to feature as the person who saved the world by shooting down nine of the ten suns, leaving one sun to rotate around the earth. This Ch'ih Chiang Tzu Yu is also Ch'ih Yu, the arch-rebel.

The Chinese traditions state that Huang Ti and Shen Nung were some sort of half-brothers (Walls and Walls 1984 p. 40) But, there was a struggle for power between them. It appears to be a struggle between the more civilized people under Huang Ti against the southern barbarians under Shen Nung, and later, under Ch'ih Yu. Huang Ti won and became Lord of the Centre, while Shen Nung moved south to become the God of the South. Fu Hsi was God of the East while Huang Ti ordered Shao Hao to be God of the West and Chuan Hsu to be God of the North. It is in remembrance of this feat that Huang Ti is sometimes shown to have four faces, which shows him looking at the Four Cardinal Directions and hence able to know all in the universe.

In this Four Cardinal Directions, Huang Ti is also the **"Golden *Lung***" while Fu Hsi is Azure **"(Blue-Green) *Lung*."** Shen Nung is the Red Phoenix, Shao Hao is White Tiger and Chuan Hsu the Black

Warrior Tortoise-Snake.

After this victory, Huang Ti assembled all the gods at Mount Tai to celebrate. Leading the procession was Ch'ih Yu, one of Huang Ti's generals. Ch'ih Yu was originally the field marshal of Huang Ti's armies. He was a leader of the giants in the south (Walls and Walls 1984 p. 40) They were all several dozen feet in height with skulls as hard as iron and had two sharp horns on their head. They were skilled at making weapons like spears, halberds, axes, shields and arrows. But Ch'ih Yu was a descendant of Shen Nung. Then, he fled south and started a rebellion with the assistance of the Duke of Winds and Master of Rains. Initially, Ch'ih Yu, assisted by black magic, giants and fearsome demons, defeated Huang Ti's armies a number of times. Ch'ih Yu was said to lead a host of ***chi*** and ***mei*** spectres against Huang Ti (Groot 1892 VI p. 1256). Ch'ih Yu was also said to have invented the five cruelties where prisoners would be tortured in various cruel ways with fire (Groot 1892 III p. 1403).

## Ch'ih Yu

The Chinese characters for the name of Ch'ih Yu shows "***Ch'ih***" refers to the "mountain serpent" (Hsu and Ward 1984 pp. 25, 85, 123, 138, 154, 376 ).

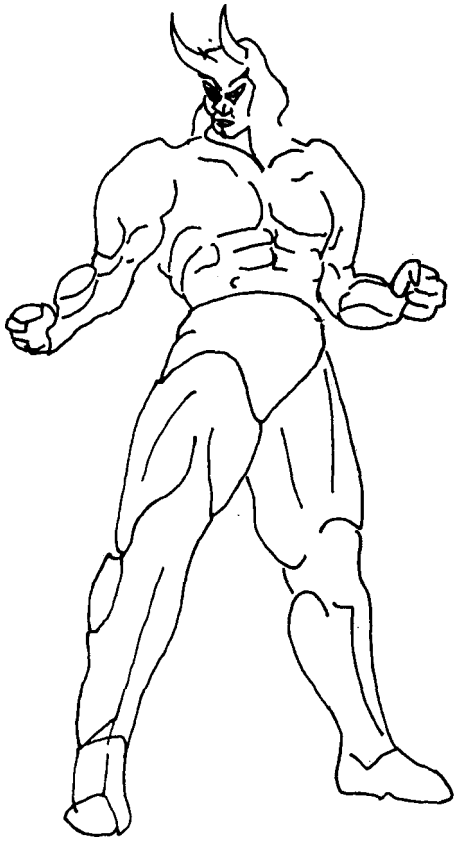
When Huang Ti was fighting against Ch'ih Yu, flowers appeared at Huang Ti's head ((Hsu and Ward 1984 p. 25) These flowers were deemed to be the totem of the highest spirit, ***Shang Ti***.

According to traditions, Huang Ti was supreme in the western regions, (while Ch'ih Yu in the eastern) and unified China (Hsu and Ward 1984 p. 85) Ch'ih Yu's culture was said to be at the south-east where water appeared to run over marshlands. The eastern culture spread till it came into contact with the western culture and fights began. There was no wars and dispute before these ancient battles between Huang Ti and Ch'ih Yu.

Ch'ih Yu was the legendary inventor of metal weapons in China (Hsu and Ward 1984 p. 123) In stone reliefs, Ch'ih Yu was shown holding five weapons, one on his head and four in his hands and

# *CH'IH YU* THE ARCH-REBEL

## THE FIRST MASTER OF BLACK MAGIC.



***CH'IH YU*, "MOUNTAIN SERPENT", WAS THE LEADER OF THE GIANTS. HE IS KNOWN TO THE WEST AS TYPHON, LEADER OF THE TITANS WHO FOUGHT AGAINST THE GODS. THE INDIANS REMEMBERED HIM AS RAVANNA THE SERPENT-NAGA-DRAGON KING.**

feet. Ch'ih Yu was connected to weapon making as he belonged to a people who lived in the east where there were rich deposits of copper and tin. The weapons were bronze weapons. Legends have it that Ch'ih Yu, leader of the nine ***Li*** (i.e. ***Jiu Li***) tribes, ate pebbles and had a copper head, an iron forehead and carried five kinds of weapons ((Hsu and Ward 1984 p. 138). This weapon making was closely associated with the south-east coastal regions, especially south of Yangste River, which had extremely advanced bronze casting workshops during the Shang dynasty.

Tools improved standards of living. All "sage kings" of antiquity invented or improved tools and were venerated because of this (Hsu and Ward 1984 p. 154). The exception was Ch'ih Yu, who created weapons out of the tools. The bow and arrow became a lethal weapon when used against human beings rather than animals (Hsu and Ward 1984 p. 376). It lost its lethalities when the shield was invented against it. Because of this, there was a need for a weapon effective at close range. Hence, Ch'ih Yu invented the five weapons. In the eyes of civilized people, weapons were considered violent and inhuman implements and hence Ch'ih Yu was considered an evil king.

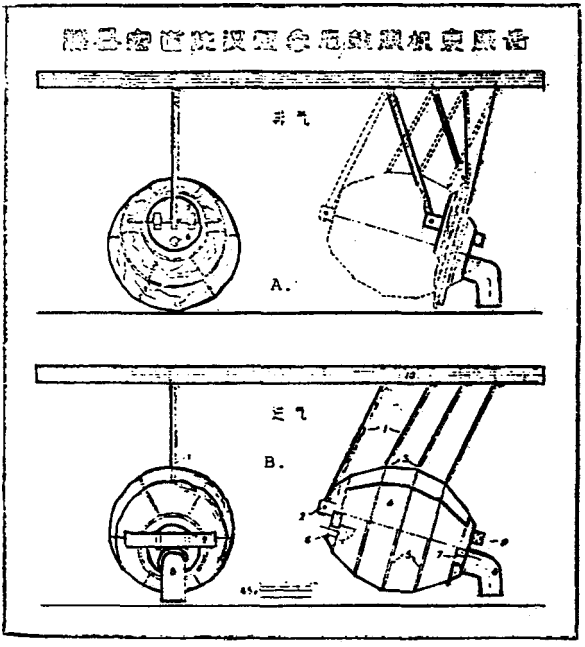
In 589 B.C., when Chu attacked Lu, the Chu commander accepted a peace treaty where Lu was to provide a gift of one hundred carpenters, one hundred needleworkers and one hundred weavers (Hsu and Ward 1984 p. 154). The incident shows how valuable such people were regarded by statesmen of those days.

## Clash at Zhoulu

The forces of Huang Ti and Ch'ih Yu clashed on the plains of Zhoulu, where Ch'ih Yu was said to start the use of black magic against Huang Ti's forces. Ch'ih Yu was said to summon the ***yen mei*** demons to create storms against Huang Ti's army. Huang Ti used the blood of the black dog to dispel the demons.

Huang Ti's forces included the troops of the Celestial Lady Ba, ***Lung Ying*** (Cloud Dragon) and forces from the four directions,

# ANCIENT CHINESE SMELTING AND BLAST FURNACE EQUIPMENTS




***CH'IH YU* WAS THE REPUTED INVENTOR OF METALLIC WEAPONS AND EQUIPMENTS. IN ANCIENT CHINA THE SOUTH-EAST WAS THE METAL WORKING CENTRE AND ALSO THE LOCATION OF *CH'IH YU*'S GIANT RACE! GYPTIAN TRADITIONS ASSOCIATED THE ORIGIN OF BLACK MAGIC WITH THE PROCESSING OF METALLIC ORES.**

including animals like bears, tigers, etc. It was said that a favourite trick Ch'ih Yu used was the creation of dark storms to confuse Huang Ti's armies. Finally, Huang Ti invented the compass to guide his armies through the dark storms. Ch'ih Yu blew fogs from his nostril and confused Huang Ti's forces. But with the help of the Queen of Winds, Huang Ti invented the south-pointing compass to guide his troops. Ch'ih Yu, with the help of the Duke of Winds and Master of Rains, sent strong gales and rainstorms. Huang Ti got the help of Lady Ba to stop the rains. For this, Lady Ba could not return to heaven.

Then, Huang Ti was assisted by a young hero and the "Dark Lady". This young man was linked to the "Cloud Dragon" (***Ying Lung***). It should be noted that ***Ying Lung*** was the creature of Emperor Ta Yu, founder of the Hsia dynasty (Eberhard 1968 p. 350) ***Ying Lung*** attacked and killed several of Ch'ih Yu's brothers. For similar reasons as for Lady Ba, ***Ying Lung*** could not return to heaven. Huang Ti also used the drum to rally his army. But the Kua Fu giants came to help Ch'ih Yu, who was still strong and Huang Ti's army remained in low morale.

Finally, Huang Ti went back to Mount Tai to meditate. There the Dark Lady appeared. The Dark Lady revealed to Huang Ti the secrets of winning warfare. Huang Ti began to win all his battles and the forces of Ch'ih Yu were finally defeated.

Huang Ti had to call in forces from all over the world to defeat and capture Ch'ih Yu, who then was executed by dismemberment. It was after this that all the princes and lords hailed Huang Ti as the Son of Heaven and honoured him with the title "***Huang Ti***" or "Yellow Emperor".

These Huang Ti's wars against Ch'ih Yu are actually the ancient combats of the "Lao Chun" of the magical Taoist Thunder rituals against the Serpent of the ***Mao Shan*** black magic. Later on, the southern tribes were to revolt again and again, continuing to use their black magic. The Chinese emperors sent forces to subdue them.

## THE HITTITE STORM GOD, TESHUB'S WARS AGAINST THE SERPENT

This ancient battle of Yellow Emperor Huang Ti against Ch'ih Yu the Mountain Serpent was also found in a remarkable similar form in the legends of the Middle East nations. These same wars were described as the Hittite "Storm God" Teshub (**"Teshub"** means "provider of rains") (Kramer 1961, p. 173) (also Thunder God) fights against Kumarbi and his offspring Ullikummi. In Chinese symbolism, the ***Lung*** is also the storm deity responsible for bringing the rains. The legend tells how Teshub fought to overcome the **"illuyanka"** Serpent in order to secure the much-needed rain for the land (Kramer 1961, p. 174).

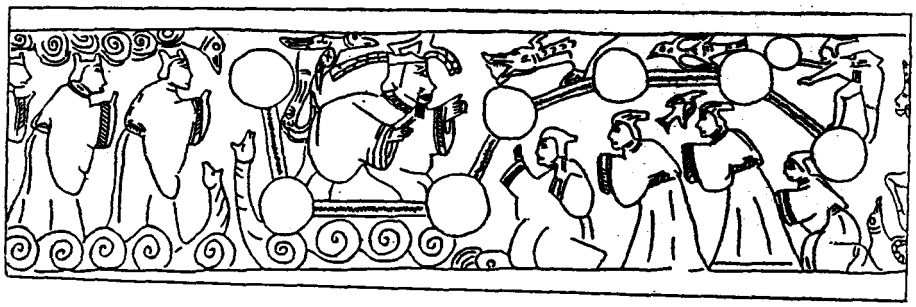
Alalu was king of heaven but was defeated by Anu. Alalu fled to the Dark Earth. Kumarbi, Alalu's offspring, at first offered allegiance to Anu. Then, after nine years, Kumarbi rebelled against Anu and bit off Anu's loins. Teshub then came and asked Anu to kill Kumarbi but Anu seemed reluctant to do so. Anu proposed Ea as his successor. Ea was a god who appointed and deposed celestial rulers. There was a series of dialogues among the various gods what to do. Kumarbi tried to replace Teshub with a stone monster, the Ullikummi Serpent, an offspring of Kumarbi. The child Ullikummi was also ordered to try to destroy Kummiya, the city of Teshub.

Teshub therefore had to call for battle. The fight began between the Storm God and the **illuyanka** dragon (Kramer 1961, p. 150, also: **"illuyanka"** is a common noun meaning "dragon" or "serpent"). Seventy gods fighting for Teshub were unsuccessful against Ullikummi the Serpent. Teshub then seeks the advice of Ea.

Inara, an Anatolian goddess of the Dragon Fight myth (Kramer 1961 p. 161). was the daughter of the Storm God ((Kramer 1961, p. 148). In the first round, the Storm God was defeated by the **"illuyanka"** dragon. So, the Storm God asked other gods for help. The goddess Inara helped him by preparing a feast and also secured the assistance of a young mortal whom she promised her love

# YELLOW EMPEROR *HUANG-TI*

## ENEMY OF BLACK MAGIC.



A Han relief depicting the Yellow Emperor riding in his chariot, The Big Dipper.

**_HUANG-TI_, SOMETIMES DEPICTED WITH FOUR FACES, KILLED _CH'IH YU_ TO SAVE THE WORLD FROM THE LATER'S BLACK MAGIC. HE WAS ALSO ASSOCIATED WITH THE FOUR DIRECTIONS AS HE SEPARATED THE ANCIENT RACES TO THE FOUR CORNERS OF THE WORLD.**

(Kramer 1961, p. 151). When the Dragon was drunk with the drinks offered by Inara, the mortal man binded him. So the Storm God returned and killed the Dragon.

Ullikummi boasted of the role his father Kumarbi assigned him. But, in the second rounds of battles, Teshub defeated the Ullikummi Serpent. Teshub, like as in the legend of Huang Ti, was at first defeated by the Dragon-Serpent but was assisted by the Goddess Inara and a mortal man who became Inara's love. Inara is also the same as Isara of Ur (in Assyria) a whirlpool serpent goddess and one of the virgin goddesses beloved of Tammuz (MacKenzie 1926 pp. 73-74).

The Hittite Storm God Teshub, alias **"Golden *Lung*"** Huang Ti, was forced to act to kill the Dark "Serpent" to release water for the people and bring peace to the world.

## CONCLUSION

The Yellow Emperor or Human Sovereign, Huang Ti's wars against the Serpent Ch'ih Yu (the same wars as those the Hittite Storm God Teshub fought against the **illuyanka** dragon) are actually the ancient combats memorialized by the magical Taoist Thunder rituals. This Thunder Magic is performed during the Chinese Dragon Boat Festival, a drought period, and includes prayer ceremonies for the release of much-needed rains. This ancient battle has to do with a battle against forces represented by the Serpent. That is, Huang Ti fought the Serpent to release rains.

These same wars indicate these major points:

- This Hittite story of the Storm God's battles against the Serpent is very much the same story as Huang Ti's battles against Ch'ih Yu. A lady and her lover were instrumental in aiding Huang Ti or Teshub in the victory over the Serpent.
- The wars involved struggles over much needed water. The Hittite Storm God's defeat of the Dragon-Serpent to secure water for the land is also based along the same legend as

# THE THREE SAGACIOUS EMPERORS

## YAO, SHUN AND YU, ENEMIES OF THE BLACK MAGICIANS.

YAO

SHUN

YU

## YAO AND SHUN CONTINUED HUANG-TI'S AND CHUAN-HSU'S BATTLES AGAINST THE *JIU-LI* AND *SAN MIAO* TRIBES. CH'IH YU WAS THE LEADER OF THE *JIU-LI* TRIBE.

that of the Chinese Dragon Boat Festival of praying to "***Lung***" to secure rains for the land.

The killing of the Serpent by the Hittite Storm God is also the basis of the use of the ***Pakua*** "Thunder Magic" by the "Human Sovereign" "Lao Chun" against the Six Demons. "Human Sovereign" "Lao Chun" slaying the "great serpent" is the Human Sovereign Huang Ti, third world Emperor alias "Golden ***Lung***," and is thus the Hittite Storm God Teshub slaying the ancient Serpent.

The Westerners also remember this as in the Western legend of St. George killing the "large worm-dragon".

CHAPTER 20

# OTHER VERSIONS OF THE UNIVERSAL ANCIENT MAGIC WARS

## BATTLE OF INDRA THE STORM GOD AGAINST VRITRA THE DEMON SERPENT KING

In a striking resemblance to the Hittite Storm God's battles against the "**illuyanka**" serpent, the Indian legends note the battles of Indra the Storm God against Vritra the Demon Serpent King. Among the ancient Asuras was the arch-demon Vritra, a Danava, i.e. descendent of Danu ("**da**" = "bind, restrain" and "**danu**" = "bondage, restraint") (Kramer 1961 pp. 284-285). The text also describes Vritra as the serpent lying upon the mountain (which remarkably resembles the very meaning of the two sub-characters, meaning mountain serpent, in the Chinese word "***Ch'ih***" in the name of Ch'ih Yu, the arch-enemy of Huang Ti).

The Danavas were always in a constant state of active hostility against the other group of good Asuras, the Adityas. The Adityas were often worsened by the Danavas in combat and appealed to Indra, the Thunder or Storm God and eventually the king of the gods. Indra was attended by a dog and, later, the white elephant (Mackenzie 1929 pp. 17-18). Indra was not normally called an Asura but a Deva, "god". Indra agreed to lead the Adityas on condition they accept him as their king.

When Vritra was killed, out of his belly emerged the "Cosmic Waters". These waters had been held captive by the serpent Vritra and were now released to nourish the world. This is alike to the

legend of Lao Chun, the term for Human Sovereign Huang Ti, slaying the serpent to release the waters.

The Rigveda also calls the Danavas under Vritra 'rakshasa', "demons" or night wanderers", or sometimes Vritras (Kramer 1961 p. 282) The battles of Indra against Vritra were retold in the Ramayana, where Indra, with the help of Rama and Hanuman the Monkey, destroyed Ravanna the Demon King. According to Mackenzie (1929 p. 377), Ravanna was the Brahmaniacal version of Vritra.

Mackenzie (1929 p. 4) describes this ancient battle:

> ***"When the hot Indian summer draws to a close, the whole land is parched and athirst for rain; rivers are low and many hill streams have dried up; men and beast are weary and await release in the breathless enervating atmosphere; they were even threatened by famine. Then dense masses of cloud gather in the sky; the tempest bellows, lightning flash and thunder peals angrily and loud; rain descends in a deluge; once again torrents pour down the hills and rivers become swollen and turgid. Indra has waged his battle with the Drought Demons, broken down their fortress walls, and released the imprisoned cow-clouds which give nourishment to his human "friends"; the withered pastures become green with generous and rapid growth, and the rice harvest follows.***
>
> ***According to Vedic myth, Indra achieved his first great victory immediately after birth. Vritra, "the encompasser", the Demon of Drought, was holding captive in his mountain fortress the cloud-cattle which he had harried..."***

Initially, Vritra defeated the gods under Indra (Mackenzie 1929 p. 8) and Indra himself became dejected. But, like the dejected Huang Ti, Indra recovered and went on to defeat the enemy. After

the titanic battle, Indra set up four corner posts and constructed the world walls. These doors were the gates through which the gods entered to partake of the sacrifices and libations. This is alike to Huang Ti separating the world to the four corners.

## TIBETAN "STANZAS OF DZYAN"

The ancient Tibetan text "**Stanzas**" preserves a similar ancient story of battles between two warring groups resulting in the victory of the Lord of the Yellow-faced [= Chinese Yellow Emperor Huang Ti] over the Dark-faced Lord (Noorbergen 1977 pp. 125-126):

> ***The great King of the Dazzling Face, the chief of all Yellow-faced, was sad, seeing the evil intentions of the Dark-faced. He sent his air vehicles to all his brother chiefs with pious men within, saying, Prepare, arise, men of the good law, and escape while the land has not been overwhelmed by the waters. The Lords of the Storm are also approaching. Their war vehicles are nearing the land. One night and two days only shall the Lords of the Dark-faced arrive on this patient land. She is doomed when the waters descent on her. The Lords of the Darkeyed have prepared their magic Agneyastra [The Hindu "Agneya weapon" = a nuclear missile] ... They are also versed in Ashtar [the highest magical knowledge]. Come and use yours.***
>
> ***Let every Lord of the Dazzling Face ensnares the air vehicle of every Lord of the Dark-faced, lest any of them escape... The great King fell on his Dazzling Face and wept. When the kings were assembled, the waters of the earth had already been disturbed. The nations crossed the dry lands. They went beyond the water mark. The kings reached then the safe lands in their air vehicles, and arrived in the land of fire and metals..***
>
> ***Stars [= nuclear missiles] showered on the lands of***

***the Dark-faced while they slept. The speaking beasts [= radios] remained quiet. The Lord waited for orders, but they came not, for their masters slept. The waters rose and covered the valleys.. In the high lands there dwelt those who escaped, the men of the yellow faces and of the straight eyes."***

According to the **"Stanzas"**, the high civilization centre known as the Lord of the Dark-faced had advanced knowledge of the imminent deluge that was about to weaken the land. They decided to take advantage of the situation to try to destroy the survivors. The "Yellow-faced" appeared to have retaliated with a nuclear counter-attack. While some Yellow-faced escaped the holocaust, the Dark-faced and their civilization were annihilated.

A combination of scientific weapons, including aircraft, and magic were used. Noorbergen (1977 p. 129) notes that these post-Babel centres collapsed in wars using air vehicles armed with nuclear weapons around 2800 B.C. This date is remarkably the same period as when the Chinese Emperor Chuan Hsu clamped down on the ***wu***.

## THE TOWER OF BABEL

These wars are also recorded in the Biblical traditions of the "Tower of Babel", when the people were scattered and their language and 'speech' confounded:

***Go to let us go down and there confound their language that they may not understand one another's speech (or purposes). So the Lord scattered them abroad from thence upon the face of all the earth; and they left to build the city. Therefore is the name of it called Babel, because the Lord did there confuse the language of all the earth; and from thence did the Lord scatter them abroad upon the face of all the earth*** (Genesis 11:7-9)

This scattering was misleadingly thought to occur during the time of the birth of Peleg ("**Peleg**" means "division"):

> ***And unto Eber were born two sons; the name of one was Peleg (a cleft or division) because in his days was the earth divided (niphl'gah - i.e. divided by cleavage)*** (Genesis 10:25)

The Flood occurred around 2348 B.C. Peleg was born around 2247 B.C. and died 2008 B.C. If the birth of Peleg was connected to the Tower of Babel incident, then the Tower of Babel occurred about 100 to 300 years after the Flood. But, according to traditions (Hislop, 1916 quoting Eusebius), Nimrod, who built Babel, reigned during the time of Abraham. Abraham was born in 1996 B.C., at least a few years after the death of Peleg. Therefore, it is unlikely that the Peleg incident was the same time as the Tower of Babel. The Peleg incident of world division is recorded in the Chinese legend of the "Five Emperors", where the third world Emperor Huang Ti separated the nations. The Tower of Babel came soon after.

Something happened in Babel which aroused the "displeasure of God". This had something to do with the city and particularly the tower:

> ***"And the Lord came down to see the city and the tower which the children of men built "*** (Genesis 11:5).

Adam (1937) says that there was something inherently very evil with the city and tower that led to God's displeasure. He says that Genesis 11:4 should have been translated:

> ***And they said Go to, let us build us a city and a tower "and his top with the heavens" (not "whose top may reach the heavens") and let us make us a name lest we be scattered abroad upon the face of the whole earth.***

Adam (1937 p. 67) notes that Josephus asserted that astronomy originated in the family of Seth. Josephus said that the children of Seth and especially Adam, Seth and Enoch, concerned that their revelation as to the two coming judgments of Water and Fire might not be lost, made two pillars (one of brick and the other of stone) describing the whole of the predictions of the stars upon them. Hence, Adam postulates that the Tower of Babel was built to contain certain predictions.

He quotes Lieutenant-General Chesney's discoveries among the ruins of Babylon: ***About five miles S.W. of Hillah, the most remarkable of all ruins, the Birs Nimroud of the Arabs, rises to a height of 153 feet above the plain from a base covering a square of 400 feet, or almost four acres. It was constructed of kiln-dried bricks in seven stages to correspond with the planets to which they were dedicated: the lowestmost black, the colour of Saturn; the next orange, for Jupiter; the third red for Mars; and so on. These stages were surmounted by a lofty tower, on the summit of which .. were the signs of the Zodiac and other astronomical figures; thus having (as it should have been translated) a representation of the heavens, instead of "a top which reached unto heavens."*** (p. 68). The Tower of Babel is a kind of astronomical tower with instruments and facilities to measure the stars of a zodiac or astrological system.

The Biblical tradition is that there was a time when the whole race of mankind had only one language:

> ***And the whole world was of one language and of one speech*** (Genesis 11:1)

Adam (1937) asks: Why one language and one speech? The phrase "one speech" in the sentence seems unnecessary repetition. Marginal rendering in the King James Version give "lip" for "language" and "words" for "speech" which still do not clear up the apparent repetition. The Hebrew word for "one" is **"chadim"** which could be translated as "same".

He notes that the Hebrew word for "speech or words" which is

"**d'bharim**" could be translated as : word, thing, matter, reason, business, message, purpose, request, etc. This word was translated, differently, as "purpose" in Nehemiah:

> ***And Ezra the scribe stood on a pulpit of wood which they made for the purpose...*** (Nehemiah 8:4 - "**d'bharim**" as 'purpose' not 'speech')

Hence, Genesis 11:1 could be re-translated as:

> ***And the whole earth had the same language and the same purposes*** ("**d'bharim**" not as speech but 'purposes')

Originally, the world was one language and one "original purpose." But at Babel "a different purpose" arose which God was angry with and wanted to confound:

> ***Go to let us go down and there confound their language that they may not understand one another's purpose (not 'speech'). So the Lord scattered them abroad from thence upon the face of all the earth; and they left to build the city. Therefore is the name of it called Babel, because the Lord did there confuse the language of all the earth; and from thence did the Lord scatter them abroad upon the face of all the earth*** (Genesis 11:7-9)

Traditions claim that the Tower of Babel was built by Nimrod, famous as the "mighty hunter". Apparently, Nimrod had set to accomplish some serious deviations from the "original purpose of God". As the Tower of Babel was an astronomical tower, it appears this "original purpose" has to do with astrology. Nimrod was trying to change the astrological system. There was something evil in his purpose to change the astrological system. According to the Biblical legend, God also saw that this evil was so powerful that he

decided to frustrate Nimrod's plans.

The Biblical text indicates that the building of the city was stopped by scattering of the people! Christians got the impression that the Tower of Babel was left unfinished by the confusion of languages. But the Bible says it was the city that they did not complete - the Tower of Babel was completed. The mixing of languages and the confounding of Nimrod's 'purpose' came through the scattering of the people. It was not the confusing of languages first and then followed by scattering but the other way round - scatter them first so that their language(s) would be mixed up. In what way were the people scattered by? By wars!

There is a theory of Nephilism that before the Flood the angels tried to have sexual relationships with men to have hybrid progenies (Genesis 6:1-4 - q.v. Bullinger 1964; Adam 1937). According to these Christian writers (Bullinger 1964; Adam 1937) Nephilism reared up again during Nimrod's times, giving further reasons for God to act against Babel.

This legend of the Tower of Babel was also known in the New Testament times and was described by the apostle Paul in his epistle Romans in the Bible. Adam (1937) postulates that this Tower of Babel incident was meant and described in the very first chapter of the book of Romans:

> ***Because that which may be known of God is manifested in them; for God hath shewed it unto them. For the invisible things of him from the creation of the world are clearly seen, being understood by the things that are made, even his eternal power and Godhead; so that they are without excuse: Because that, when they knew God, they glorified him not as God, neither were thankful; but became vain in their imaginations and their foolish heart was darkened. Professing themselves to be wise they became fools, and changed the glory of the incorruptible God into an image made like to corruptible man and to birds and fourfooted beasts and creeping things.. Who changeth the truth of God into a***

***lie and worshipped and served the creature more than the creator... and even as they did not like to retain God in their knowledge, God gave them over to a reprobate mind to do those things which are not convenient...*** (Romans 1:18-32)

This passage reveals a number of things which happened at the Tower of Babel:

- First, there were things in ancient times whereby mankind could easily see the things of God. Things like the pictorial language of the Chinese (Kang and Nelson 1988) and Sumerians-Egpytians which preserved the truths of God. Things like the ancient astrology in the stars (Seiss 1972; Bullinger 1964) which preserved the drama of God's plans and ways.
- Second, people at that time worshipped only God.
- Thirdly, the people did not want to be reminded of God's truths. They could only do so by destroying the meanings of the pictorial language and corrupting the meanings of astrology. These things they tried to do at the Tower of Babel.
- Fourthly, around that evil time, man began to worship the created rather than the Creator. There was a deviation from the worshipping of the One True God and a corruption to worshipping of created beings.

This deviation was the same confusion of worship which occurred during the periods of Chuan Hsu, Yao and Shun, who all had to act against the deviant ***wus***.

## DEFEAT OF DARKNESS BY LIGHT

These wars, which have very remarkable similarities, also occurred around the same period. They were actually the same wars, but known by different names to the eventually separated races. The ancient Middle East reeled with a series of mighty wars related with the need to secure water or rains. There seemed to be a food crisis in the Middle East which must be linked to shortages of water for crops. The ancient nations went to war against each other to secure their food supplies, including water supplies for food crops. The Tower of Babel, with their astronomical and measuring equipments, was likely a device to predict the climate and manipulate the water supplies. But not everyone agreed with the Tower of Babel and the outcome was the series of wars.

The legends all portray a series of protracted battles between two groups of people. One side was the "Dragon-Serpent" people, later condemned as the evil group of darkness, and the other was those under the "King of Gods" or "Sky Storm God", later depicted as the group of "Light". The battles were international in nature and were fought all over the world. The legends indicate that, although, initially, the "Dragon-Serpent" people almost conquered the whole world, they were finally defeated by the people of the "King of Gods".

Of the ancient world centres, many were destroyed, including the fabled Atlantis. As indicated by the Tibetan **"Stanzas"**, vast expanses of civilized areas were drowned in both natural deluges as well as deluges caused, apparently, by use of nuclear weapons delivered by aircraft! The fabled Atlantis was reputed to be overwhelmed by the rising oceanic waters. Only four world centres were left and these were Babylon, Egypt, Indus Valley and Hwang Ho Valley.

The ancient Chinese legends indicate there were originally Five Immortal Mountain Islands supported by fifteen tortoises (Walls and Walls 1984 pp. 22-23). But the giant race took away six of the tortoises, causing two of the islands to drift away. What was left

were the fabled three immortal islands of ***Fang Shu, Ying Chou*** and ***Peng Lai.*** The Supreme Sovereign (Huang Ti) acted against the giant race.

From these battles came the ancient knowledge and wariness of the evil associated with the "Dragon-Serpent".

CHAPTER 21

# THE SERPENT GODDESSES

## INTRODUCTION

The ancient battles between Huang Ti, the Chinese Yellow Emperor, and Ch'ih Yu, leader of the giants, were the same battles as those described in the Middle East Hittite legend between Teshub, the Storm God, and the Illukummi Serpent. The later's people were also giants. These wars were also those between Zeus, the Greek king of gods, and the Titans (giants) led by Typhon the Double Serpents. They were also those of Indra, the Indian king of gods, and also Storm God, against Vritra the Serpent King. Vritra was also typified in the Ramayana story as Ravanna the Demon King; the later being the leader of the gigantic Rakshasa race.

All kinds of weapons, both scientific and magical, were used. These wars were of an international nature, where practically all the ancient races participated in and recorded since then in various forms in their ancient cultures.

In his battles against Ch'ih Yu, Huang Ti received help from a number of ladies:

- The Celestial Lady Ba, who could dry up water and rains. She destroyed the storms created by Ch'ih Yu.
- The Queen of the Winds who helped Huang Ti to invent the compass. This compass was used to steer Huang Ti's armies through the fogs and darkness created by Ch'ih Yu.

- The Dark Lady who taught Huang Ti the secret of how to win the wars.

The Middle East legends show that Isara, the serpent goddess, beloved of Tammuz, tricked and drugged the Serpent King, who was then captured and killed. The legends thus depict a prominent role played by a lady, often dubbed the Serpent Goddess, in the downfall of the Serpent King. Some of the legends indicate that the lady switched sides and betrayed the Serpent in some way. Of this lady, who switched from the camp of darkness to that of light, there are a number of allied legends.

Tales of a snake prince and or snake princess abound in the mythologies of many races. The snake figures could be either good or bad. Typically, the snake princess was a lady with a good heart and underwent several trials because of her love for a mortal.

The Indian legends indicate that Ravanna, the Demon King (the Brahmaniacal version of Vritra the Serpent Demon King), was originally a good person but, for some reasons, became the leader of the evil forces. Ravanna's mentor was Shiva, one of the three Mahadevas, the other two being Vishnu and Brahma. Shiva is commonly depicted with serpents coiled around his neck and shoulders, as he is the lord of the serpents. The antigods, Asuras, worshipped Shiva and these Asuras included giants, demons, serpents, eaters of raw flesh, Rakshasa (night wanderers) (Danielou 1964 p. 143); all of which were the types of fearsome beings as in other religions allied to the ancient Serpent against the gods. These Asuras were powerful and could uproot trees and hurl mountains. They were skilled in magic and could transform themselves into all kinds of shapes and frightened people with their roars. They received from Shiva a method to protect themselves against the gods. In fact, Rudra, one of the forms of Shiva, is not classed with the gods but with the Asuras and demons (Danielou 1964 p. 192). The worshipping of Shiva from the earliest time had been long associated as the religion of the antigods and demons (Danielou 1964 p. 189). Kali, the wife of Shiva, is said to be a Pisachas (man eating) demon or Asura (Mackenzie 1929 p. 67). The Serpent is

thus closely associated with Shiva.

But the Serpent King was betrayed by a lady from his ranks. Down the ages, this serpent goddess received much adoration in many religions. In some of the religions, her original serpent nature has been forgotten and the lady has become a major deity of goodness and is even worshipped under different names.

## INARA OR ISARA THE SERPENT GODDESS

Teshub was aided by the goddesses Inara who seduced the Dragon-Serpent Ullikummi with drinks so that it could be tied up by Inara's mortal lover. Inara is equated with the famous Babylonian-Assyrian goddess Ishtar who was sent to seduce Ullikummi (Kramer 1968 p. 261).

Inara is also the same as Isara of Ur (in Assyria) a whirlpool serpent goddess and one of the virgin goddesses beloved of Tammuz (MacKenzie 1926 pp. 73-74). Isara is connected to the sea-serpent. Through her connection with water, she was much invoked in magic. The symbol of **"basmu"**, the viper, represents her in the temple.

Isara was linked to Echidna, a fair girl in the upper part of her body, but a coiled and speckled serpent below her waist (MacKenzie 1926 p. 74). Echidna was the bride of Typhon, the Double Serpents and a giant, who warred against heaven. One of Typhon's forms was the whirlwind.

Typhon was the son of Hera, the wife of Zeus (Cox 1963 p. 245). It is also called Python, the black storm cloud, which shuts up the waters and blocks the fountain which yields water (Cox 1963 p. 272). Typhon is identified with the Egyptian Set-Osiris (Cox 1963 p. 242) and also Vritra, Ahi and Cacus (Cox 1963 p. 272).

Typhon was the terrible enemy of the powers of light (Cox 1963 p. 544) This being is the father of all dreadful winds which bring mischief and ruin to mortals, destroying ships at sea and houses and crops on land. It is manifested in other terrible forms as the Sphinx, the Hydra, the Nemean Lion and the Hell dog Kerberos,

which form parts of the host of the Titans (giants) who leagued against Zeus, king of gods. These fearsome beings also had snaky bodies against whom even Zeus initially could not defeat. They were the enemies of earth-born men. These Titans were of the nether world below Tartarus (Kramer 1968 p. 261).

The battles had some origin in the quarrels between Zeus and his half-brothers Poseidon and Hades (Kramer 1968 p. 262). Zeus finally took the sky, Poseidon the sea and Hades the dark underworld. Earth and Olympus were common to all. Poseidon is also the God of Agriculture (just as Shen Nung, whom Huang Ti had a quarrel with, is the Chinese God of Agriculture).

Zeus was unable to defeat Typhon until he obtained the help of a mortal man known as Hercules. Zeus then used the thunderbolt to destroy Typhon.

## HSU HSUN'S BATTLES WITH SERPENT FROM *MAO SHAN*

Thunder Magic, used against ***Mao Shan*** black magic and its serpent, was supposed to have been created by Lao Chun (a nickname for Huang Ti). The Thunder Magic was also attributed to Hsu Hsun who created it to kill a snake-like demon which was terrorizing the people (Saso 1978 p. 236). The snake which Hsu fought was reputed to have come from Mao Shan (Eberhard 1968 p. 401).

## MADAM WHITE SNAKE

A most famous tale, which actually reflects the ancient battles against the Serpent, is that of "***Pei She***", Madam White Snake (Dennys 1968 pp. 103-104). This huge white female serpent meditated for eighteen hundred years in the Cavern of the Winds situated in the Green Mountain near Ching To Foo in Szechuan. In the cave, where it meditated, were strange and wondrous shrubs

and flowers. It never harmed any human being. It acquired vast wisdom and supernatural powers and was able to take the form of a beautiful woman named Pi Cheu Niang.

According to one version (Fei 1994), a dumpling, which was a pill of immortality made by the Immortal Lu Tong Pin, fell into the West Lake at Broken Bridge. There, Madam White Snake and a turtle were practicing magic and both rushed for the dumpling. But Madam White Snake reached it first and ate it. The turtle fled to the West. This turtle was later to become the monk Fa Hai, who was to eventually take revenge on Madam White Snake.

In beautiful Hangchow there were many magnificent palaces and gardens of princes and nobles as well as ancient temples. The beautiful garden of Prince Chow had been deserted after the prince's death. In this garden, was found a black serpent which had lived for eight hundred years. It could ascend the clouds and transform itself into a woman. Madam White Snake, seeking a change of abode to increase her powers, came to this garden. Black Snake was reluctant to let Madam White Snake occupy the same garden. A contest was agreed in which the vanguished should become the servant of the victor. The Black Snake used her sword to try to kill Madam White Snake. But Madam White Snake produced two swords and positioned them into a cross and muttered a powerful spell to overcome the Black Snake. Black Snake's sword was taken away and she was defendless. Black Snake, acknowledging the superior powers of Madam White Snake, knelt down, agreeing to become Madam White Snake's servant.

They went out into the world. Madam White Snake developed an unlucky attraction for a mortal. Madam White Snake, the enchantress, also brought grief to those who become associated with her.

The man who fell in love with Madam White Snake was Hsu Han Wen or Hsu Hsien. Hsu had a child with her. Upon, discovering his wife was a snake, he allowed a Buddhist monk, Fa Hai, to turn him against her. She was killed in the attempt to recover her husband.

This Madam White Snake was Lin-shui fu-jen, the disciple of

Master Hsu Chen Chun. Lin-shui fu-jen or Lin-shui Niang studied magic under Hsu Chen Chun for three years at Lu Shan (Eberhard 1968 p. 399) At the end of her studies she was not supposed to turn back; but she did after twenty-four steps. When she was twenty-four years old she delivered a baby. During a drought, she went to pray at the river for rains. However, a snake from Mao Shan came and bit the baby which was left at home. Sensing what had happened, she fainted and began to drown. She called on her master who tried to help but was too late.

Hsu was born in Honan and served for a while in Szechuan and went east to become a divine doctor. He was famous for two things. One was that he defeated a ***chiao*** dragon (a snake-like dragon) in Nan Cheng and kept the dragon imprisoned with an iron steel set in the water.

He was also famous for fighting the famous Madam White Snake (***Pei She***). The story is complicated. One version is that Hsu was Hsu Han Wen, the husband of Madam White Snake and had a child by her. He discovered she was a snake spirit and, at the suggestion of the abbot of Chin Shan (Gold Mountain) temple at the Yangste river, had her killed.

In a confusing mixing up of traditions (Eberhard 1968 pp. 400-402), some have linked the lover Hsu to Master Hsu and that it was he who fought and killed Madam White Snake.

Furthermore, some traditions actually linked ***"Pei She"*** as the mother of the famous monk Hsuan Tsang of the "Journey to the West". A bandit drowned his father Chen in the river and kidnapped his mother, who however, refused to make love with the bandit, which was a ***chiao*** water dragon spirit. The boy was brought up by monks and later traced his mother, and killed the bandit. His father's body which was kept by the fish-dragon was restored to life.

In another version, a scholar Chen saved a beautiful fish. However, his boat was attacked by bandits and he was thrown into the river. One of the bandits dressed up as Chen and took Chen's position as an official. Chen's wife could avoid having sexual relations because she was pregnant. When the baby was born,

she placed him in a box and set it into the waters of the Yangste river where it floated to Chin Shan temple. The monks raised the baby as Hsuang Tsang. Hsuang Tsang later searched for his mother and had his father's murderer executed. The father was saved by the dragon king who was disguised as the fish.

Lin-shui fu-jen or Lin-shui Niang is a helper of women who want children and is also a protector of seamen. ***"Pei She"*** or Lin-shui fu-jen is also a ***"shui hsien"*** (water deity) and is linked to the Goddess of Seafarers Ma Tsu and Tien Hou (Empress of Heaven), the later belonging to the same clan Lin, as Lin-shui fu-jen. (Eberhard 1968 p. 402). In this tradition, she is also linked to the popular Goddess of Mercy Kuan Yin, who originally was also a seafarer deity.

## THE WATER GODDESSES

Lin-shui fu-jen or Lin-shui Niang is sometimes called ***"shui hsien"*** meaning water saint (Eberhard 1968 p. 401) In Taiwan there is a temple dedicated to Shui-hsien Tsun-wang (Water saint honoured king) said to refer to three deities Yum Wu, Tse Hsu and San-lu ta-fu, the last named being the famous poet Chu Yuan. He is said to be worshipped by merchants, sailors and fishermen.

The above Lin-shui fu-jen belongs to the Ch'en clan. Another Lin-shui fu-jen belongs to the Lin clan to which the Goddesses Ma Tsu and Tien Hou are also said to belong to (Eberhard 1968 p. 402). Earliest traditions linked Ma Tsu to a story in which she come floating on a raft to help. She was a female shaman and a virgin. The story was that once her father and brothers were abroad in a boat. In her sleep, she went into a deep trance and awoke all wet. She said that she succeeded in saving all her family except her father. From that time onwards she was honoured as a seafaring deity. She was identified as the "Great One of P'u to" which is an island in Taiwan now identified with Kuan Yin. Ma Tsu has also been identified with Tien Hou.

Tien Hou also belongs to the Lin clan. She was a female

shaman who saved seafarers from typhoons. In Kowloon, women who want good luck would touch her bed in the temple. Today, Tien Hou is closely identified with Kuan Yin.

Kuan Yin is, of course, the female transformation of the Buddhist Bodhisattava the Indian male Avalokitesvara (Eberhard 1968 p. 403). In fact, Kuan Yin was a male until after A.D. 800. She is pictured with a flower vase or bottle with the water of life and a lotus flower or willow branch. She could be standing on a lotus leaf. She is the protector of sailors and children.

All these goddesses are identified as the protectress of seamen as well as helper to women in relation to child births and children. These are all ancient memories of the lady who helped Huang Ti destroy Ch'ih Yu the Serpent. She was known as Inara to the Hittites, Isara to the Babylonian-Assyrian, Lin-shui fu-jen or Lin-shui Niang alias Madam White Snake to the Chinese.

CHAPTER 22

# CHANG O, THE MOON GODDESS

## INTRODUCTION

The legend of the water goddess is also remembered in another form as the Mooncake Festival, also known as the Mid-Autumn Festival, of the fifteenth day of the 8th Moon. It was generally a harvest festival coinciding with the end of September. It is also close to the Autumn Equinox which usually falls on September 21st (Eberhard 1972 p. 113). This legend actually hints at how Huang Ti was aided by the Serpent Goddess who betrayed the Serpent King.

Winter Solstice (near Tung Chih on 12th day of 11th Moon) falls on December 22nd, in 11th Moon. Summer Solstice on June 21st (Eberhard 1972 p. 78), near the 5th Day of the 5th Moon. New Year, the 1st day of the 1st Moon, is the first day of the second new moon after Winter Solstice (Eberhard 1972 p. 24). Spring Equinox is on the 25th of March (Frazier 1914 p. 305).

## SHEN I, THE DIVINE ARCHER

The Mooncake Festival is most popularly linked to the legend of Chang O, the Moon Goddess (also known as Chang Erh or Heng O). Chang O was the beloved of the famous Divine Archer, Ch'ih Chiang Tzu Yu [**Ch'ih Yu?**]. Emperor Yao, in his 12th year of reign (about 2346 B.C.), met Ch'ih, who demonstrated his marvellous archery skill. Yao attached him to his court and henceforth called

him Shen I, the Divine Archer (also called Feng I or Hou Yi).

Originally, Chang O was a river goddess, i.e. a ***"shui shen"***. There are also evidence, as presented below, that Shen I was the same person as Ch'ih Yu the Serpent.

Shen I's most famous task was the shooting of the nine suns. During this time, the Supreme Lord Di Jun had two wives, Xi He (or Hsi Ho) Goddess of the Sun and Chang Xi (Chang O) Goddess of the Moon. [Di Jun or Ti Hsun was identified either as Ti Ku, Yao's father, or Shun, the emperor after Yao - Eberhard 1968 p. 82] Xi He had ten sons as the ten suns while Chang Xi had twelve sons as the twelve moons. (This is a curious anomaly in Chinese legends that Chang O, the Moon Goddess, was the beloved of both Di Jun and then Shen I).

These ten suns were the ten birds on the peach tree. The birds were either the raven or the phoenixes. Previously, the ten suns behaved orderly, each one taking turns to go out on a world round with their mother Xi He. But one day, all the ten suns went out together. This caused great heat, burning up of waters and endless hardship for the people. All appeals even by Di Jun could not get them to behave orderly.

So, Emperor Yao ordered Shen I to deal with the ten suns. Di Jun gave him a red bow with a quiver of white arrows. Shen I shot down nine of the suns which turned into black ravens. Yao asked that the remaining sun be left so that it could benefit the people. Under Yao, Shen I accomplished several other legendary tasks:

- Killed the Tung-t'ing Lake speckled serpent, Hsiu She, which was a thousand feet long. It stirred the waters to capsize boats and then devoured human beings.
- Killed the enormous wild boars in the east. Another version is that it was a wild boar called Feng Xi of the mulberry forest (Sang Lin) in the central plain. This wild pig was the son of the "dark woman".
- Quelled dreadful storms by defeating Fei Lien, the Spirit of the Wind, at Green-Hill Swamp. This was a giant peacock

# SHEN-I, THE DIVINE ARCHER

**THE ARCHER WHO, ON BEING INSTRUCTED BY YAO, SHOT DOWN THE 9 SUNS. HE PERFORMED MANY TASKS SIMILAR TO THOSE CARRIED OUT BY THE GREEK MYTHOLOGICAL HERO HERCULES.**

**SHEN-I IS THE CHINESE COUNTERPART OF HERCULES. CHINESE TRADITION STATES SHEN-I BECAME A TYRANT AND TURNED EVIL. HE WAS ALSO THE SAME PERSON AS CH'IH YU, THE ARCH REBEL AND FIRST BLACK MAGICIAN.**

(also known as Da Feng or Ta Feng). Shen I either killed it or they became friends.

- o Went north to Waters of Evil to slay the Nine Babes, a fire-water monster with nine heads.
- o Killed the monster Yayu (Chi Yu or Cha Yu), a former god killed by two other gods (Erh Fu and Wei Shan). It had a dragon's head, man's face, body of a snake and tiger's paws.
- o Went south to Chouhua to kill Chisel Tooth, a monster with a human body but a beast's head. This could be the southern people of Yunnan with filed teeth and shields (Eberhard 1968 p. 82).

Fei Lien, the Wind God (supposed to have become a friend of Shen I) was also a supporter of the great rebel Ch'ih Yu. **[This may indicate Shen I was Ch'ih Yu]** Shen I's mission against Fei Lien was supposed to be Yao's attempts to appease Ch'ih Yu's people (Werner 1922 p. 204).

Shen I's feats are rather similar to the major tasks of Hercules! In fact, it is likely that the Greek hero Hercules and the Chinese Shen I may be the same ancient figure!

## CHANG O, THE MOON GODDESS

Another tradition is that it was when Shen I went to slay the Hsiu She of Tung-ting lake, that he met Chang O. Meeting the flood waters, Shen I shot his arrow into the waters which thereby withdrew to its source. In the flood a man on a white horse emerged with a dozen attendants. Shen I shot an arrow into his left eye, whence he fled. His sister, Chang O, was left behind and Shen I seized and took her as his wife.

Chang O was thus originally a river goddess. The story reveals that Feng I may have forcibly abducted her from the Supreme Lord Di Jun.

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# CHANG-O, THE MOON GODDESS

**WIFE OF SHEN-I THE DIVINE ARCHER. SHE REALIZED SHEN-I HAD TURNED EVIL AND STOLE THE PEARL TO PREVENT HIM FROM BECOMING POWERFUL. SHE ATE IT, BECAME AN IMMORTAL AND FLED TO THE MOON.**

**ORIGINALLY A RIVER GODDESS, SHE WAS ALSO A SERPENT GODDESS AND IS CLOSELY ASSOCIATED WITH KUAN YIN THE GODDESS OF MERCY AND THE LIKE.**

Chang O was with Shen I when he shot down the nine suns. According to the legend, Di Jun did not entirely forgive Shen I for killing his nine sons and told Shen I and his wife Chang O that they could not remain in heaven **[Similar to *Ying Lung* and Lady Ba who cannot go back to heaven after helping Huang Ti]**. Fearing they would die, Shen I went to see Hsi Wang Mu, the Mother Goddess of the West. Shen I built a palace for T'ai-wu Fu-jen, the third daughter of Hsi Wang Mu. As a reward, the Mother Goddess gave him a wondrous pill of immortality which would give him immortality as well as the ability to fly in the sky. But Shen I could not take the pill until after twelve months of preparation.

When Shen I went to kill Chisel Tooth, Chang O saw a light emitting from the rafter where Shen I hid the pill of immortality. As the pill smelled delicious she ate the pill and immediately felt light. Shen I then came back and discovered the loss of the pill. When he asked Chang O where the pill was, she took fright and escaped out of the window to float to heaven. Shen I gave chase but lost her as she floated all the way to the Moon.

A hurricane blocked Shen I, who was taken to Tung-hua Ti-chun the palace of the husband of Hsi Wang Mu. The God of the Immortals told Shen I that it was fated that Chang O should have the pill of immortality. Instead, Shen I was given a sarsaparilla cake to eat to protect him against the heat of the Sun and also a lunar talisman to wear so as to be able to visit the lunar palace of Chang O. Shen I was given charge of the Sun and was given a bird of golden plumage to help him check and regulate times.

Shen I then visited the Moon. At first Chang O wanted to flee but the husband assured her he was no longer angry. He cut the wood of the Moon cinnamon tree and built her the Moon Jade Palace to visit her every month at full moon.

Chang O is said to turn into a toad, whose features could be seen on the moon. Or, that she was the toad or white Moon rabbit pounding in a mortar the elixir of immortality under the cassia or cinnamon tree. Another version is that she ejected the capsule of the pill of immortality which became the Moon rabbit while she herself turned into the toad (Burkhardt 1982 p. 64). There she also

met Wu Gang, the man from Hsi Ho (Eberhard 1972 p. 119), doomed to cut down the 500 feet cassia or cinnamon tree. Every time the axe cut a wound the wound immediately closed up and so he had to continue cutting forever!

Did Chang O flee with the pill of immortality to be with Wu Gang the Old Man of the Moon? Wu Gang of Wu Kang is also Sun Wu Chi, a fire or hearth-fire god or Sun Wu Kang (Eberhard 1968 p. 90) Sun Wu Chi is also the Kitchen God, Tsao Chun! (Wong 1967 p. 166) The Kitchen God's surname was Chang, the very name Chang O had! Is this Sun Wu Kang the same person as Sun Wu K'ung the Monkey God? (also called Sun Hou Erh - Plopper 1935 pp. 135-136). In the Indian Ramayana, it was Hanuman the Monkey who aided Indra and Rama in destroying the Demon King.

## SHEN I BECAME A TYRANT

In other versions (e.g. Xing 1988 p. 52), Shen I was at first revered by the people for killing so many monsters and he was made king. But as a king, Shen I became proud and vain and easily lost his fierce temper. He also began to womanize and kill people. It was because of his taste for power that Shen I sought and finally obtained that pill of immortality from Hsi Wang Mu. Chang O, who sympathized with the people, purposely stole the pill of immortality and ate it to prevent Shen I from becoming an immortal and hence cause more harm to the people. As Chang O floated to the moon, Shen I shot at her in vain with his famous red bow.

When Chang O fled, Shen I had a brief affair with another water goddess of the Luo River. This reflects Shen I's womanizing habit, which probably was a cause of Chang O's eventual desertion of her husband.

There is some confusion, as there seem to be a "bad *I*" and a "good *I*". The "bad *I*" main activity was supposed to be in south-east of North China (Eberhard 1968 p. 81). **[According to tradition, the south-east was Ch'ih Yu's territory!]** He lived in early Hsia

times as he was supposed to have killed the Hsia ruler T'ai K'ang. This "*I*" was later killed for his various misdeeds. The "good *I*" **[very likely *Ying Lung* who helped Huang Ti against Ch'ih Yu]** did not use a compound bow as the "bad *I*" but used a peach bow which have exorcising powers. Though "*I*" killed many monsters, none of "*I*"'s activities were useful to man in his rural agricultural work. "*I*" was basically a hunter and he was at times attributed as the inventor of the bow **[a thing which Ch'ih Yu the Serpent did]**.

The Yayu (or Chi Yu or Cha Yu) killed by Shen I was previously killed by the two gods Erh Fu and Wei Shen but was revived (Eberhard 1968 pp. 84-85). Erh Fu is at times the same as "*I*" who is also the same as "Erh Lang" the Mountain God **[very likely *Ying Lung* or Huang Ti ]**.

Shen I had a student Peng Meng (Walls and Walls 1983 p. 78). Peng Meng became so good at archery that he was jealous of Shen I's skill. So one day, when Shen I was not prepared, Peng Meng killed him with an arrow. Legend was that Shen I shot down the nine suns with peach arrows and that the last remaining peach arrow was used to kill Shen I himself. (This legend is similar to the Teutonic legend of the blind god Balder killing the Sun God with the mistletoe arrow).

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## THE THEFT OF HUANG TI'S BLACK JEWEL

Chang O's case was not the only story of a precious pearl being stolen by a water goddess. A similar legend tells how Yellow Emperor Huang Ti, on his way to Mount Kunlun, lost a precious pearl while passing the Red River (Walls and Walls 1983 p. 54).

A number of the gods failed to recover the pearl. But the notoriously careless god Xiang Wang found it and Huang Ti let him keep it. Huang Ti was to regret letting the careless god keep it, for one of the daughters of Zhen Meng stole it from him. Huang Ti sent someone to arrest her. Frightened, the girl swallowed the pearl and jumped into the Wen River. She became a dragon with a horse's head and also became the goddess of the Wen River.

The similarities of this story with that of Chang O indicate the two stories may be about the same ancient event. Something important, dubbed "pearl of immortality" or "precious black pearl", which was lost and then recovered.

## GODS OF BUSHELS OR MEASURES

During the Mooncake Festival the birthdays of several other deities may also be celebrated. They particularly include the Northern Bushel or Measures (a group of stars in the Great Bear, **Ursa major**) and the Southern Bushel or Measures. Lu Hsing, the God of Wealth who controls the date of death, resides in the Northern Bushel, while Canopus in the constellation of Argos houses Shou Hsing, the God of Longevity. Shou Hsing is the God to whom sacrifices were made at the Autumn Equinox (September 21st - not to be confused with the Mooncake Festival).

A bright boy was told by a fortune teller that he would die at the age of nineteen. The fortune teller told the boy to seek out in the woods two men playing chess. On no account must they be disturbed but they should be served with wine and venison. He should answer only when addressed. When the two old gentlemen finished the chess game they took the food offered by the boy. After the meal they asked the boy how they could reward him. The boy besought them to prolong his life. They at once altered the one to nine and told him he would live to ninety-nine. They also asked the boy to warn the fortune teller not to do it again. The boy's mother heard the good news and realized they were the two Gods of the Measures.

The Northern Bushel, the home of Lu Hsing, is also the home of the God of Literature Wen Chang, who is also worshipped during this Mooncake Festival. The constellation Kuei of the Northern Bushel is worshipped on both the 3rd Moon and also the 8th Moon. There is some connection between the concept of immortality (as symbolized by Shou Hsing the God of Longevity) and scholarly wisdom (as symbolized by Lu Hsing the God of Northern Bushel

and homes of the God of the Scholars).

This connection is the foundation of the Mooncake Festival.

## THE FEAST OF THE MOUNTAIN GOD

One legend is that on this day the Mountain God invited the other gods to visit him. He gave a great dinner accompanied with celestial musics of the fairies. Unlike other versions where the festival is generally gay, this one can be fearsome. Gods who arrived late are executed! People wanting to visit the mountain on this day must bathe and take-care to speak only true and good words (Eberhard 1972 p. 125).

This is also the meeting at the Mount Mao called ***"K'ai chi"*** or "Assembly" because this was where the ancient Ta Yu summoned the gods (Eberhard 1968 p. 355). According to tradition, Fang Feng, one of the vassals, was late for the meeting. For being late, Fang Feng was executed. Fang Feng was supposed to be a giant belonging to the tribe Li and is the Wind God. [This Li tribe is one of nine Li tribes which Ch'ih Yu led]. Ta Yu summoned the vassals on the fifteenth day of the 8th Moon (Eberhard 1968 pp. 358). This day is also the birthday of many gods. All gods were required to come and there were banquets and music for them.

## ANTIQUITY OF THE MOONCAKE FESTIVAL

The Mooncake Festival is a very old festival, dating back to 2309 B.C. The Mooncake legend has a significance in that it is from this time of 2309 B.C. of Yao's reign that the regimes of the sun and moon with their ruling sovereigns began. That is, the calendar, showing the times of movement of the sun and moon, was formalized by Emperor Yao.

Archaeology shows that civilization appeared in ancient China only after 1400 B.C. Therefore, the Mooncake Festival belongs to a time long before the civilized Chinese actually appeared in ancient

China around 1400 B.C.! Aspects of the Mooncake Festival legends are found in other cultures. Britons believed that the moon was the home of the man who cut fagots on Sunday and was thus banished to the moon. The ancient Jewish legend was that Jacob resided in the moon. The American Indians believe that a mystical hare inhabits the moon (Wong 1967 pp. 149-150). It was a lost universal festival known to many cultures!

## THE SIGNIFICANCE OF THE MOONCAKE FESTIVAL

The Chinese Mooncake Festival, through the legend of Shen I the Divine Archer and Chang O the Moon Goddess, has obvious meanings on the issue of immortality or the human quest for eternal life.

Although, Shen I's initial efforts were good, his later behaviour was bad [**Just as Ch'ih Yu was originally good, being Huang Ti's general of the army**]. The indication was that Shen I planned rebellion against Yao, the man who was responsible for Feng I's initial rise.

The goddess of Wen River legend indicates Shen I might have stolen, through a lady, some important secret from Huang Ti himself. This lady was probably someone in the Goddess Hsi Wang Mu group. This important secret gave him the power and confidence for his rebellion.

In some way, Shen I, who was originally good, became bad and upset the ancient balance of life in a number of things, viz.:

- Threatened the balance of life. Lu Hsing, the God of Affluence, brings wealth primarily through the bestowing of offsprings with scholarly wisdom - thus he is made out in the image of one carrying a child in one arm and the scholar scroll in the other arm. The ancient Chinese knew that it is the scholar who tends to be able to make it into the world as a rich person. The association of the Lu Hsing,

God of Affluence, and the Gods of the Scholars, Wen Chang and Kuei of the Northern Bushel, and Shou Hsing God of Longevity to the Mooncake Festival indicates that the quest for immortality has something to do with scholarly wisdom.

The association of this legend with the Mooncake Festival indicates that Shen I's rebellion posed serious threat to the life of many people, especially young people.

- Upset the "Family Harmony". The several aspects of the Mooncake Festival also reflect the concept of "family reunion", and "marriage". Hence, on a practical level, the Mooncake Festival deals with certain key aspects of family qualities. The Mooncake Festival places much emphasis on inter-linking scholarly wisdom, longevity and family reunion and marriage. One big happy united family!

  It is interesting to note that Yellow Emperor Huang Ti was the person credited with the invention of the "marriage" and "family" institutions. So, what Feng I (or Ch'ih Yu) did could be in defiance of Huang Ti's guideline on marriage and family. The story of Feng I indicated he was a womanizer and forcibly took the wives of others.

- Interfered with the Calendar. In ancient times, fixing the calendar was a serious Imperial prerogative. The Emperor fixed the calendar with the assistance of his court astrologers. The calendar was sent to all officials for adoption. Rejection of the calendar constituted rebellion. Anyone composing a different calendar was planning a rebellion.

  The legend of the Mooncake Festival regarding the exploits of Shen I the Divine Archer is interesting. It shows that the world, climate and movements of the planetary and starry bodies were in some state of disorder around the time of Yao in 2309 B.C. There were cycles of great floods and great droughts with great heat. But that chaos apparently

stabilized by Yao's time. And Yao set to establish a new calendar, which apparently was challenged by Shen I.

However, Chang O did not condone Shen I's new plan and stole the same important secret (that "pill of immortality") from him and fled. The loss of this secret was fatal to Shen I. This theme of being betrayed by a lady is also echoed in the famous Middle East theme of how Isara the beloved of Tammuz (believed to be Nimrod) deserted him - also around the same period of 2000 B.C. It is also set in the same theme as that of how Inara tricked the Ullikummi Serpent.

The woman whom the tyrant abducted finally left him. She was originally a river water goddess who, on deserting the tyrant, rose to become the Moon Goddess. She went on to be remembered in other forms. She was the lady whose action saved the ancient world from the Demon Serpent King.

CHAPTER 23

# THE PASSING OF BLACK MAGIC

## HISTORIC CHANGES TO *PAKUA* ARRAYS: PASSING OF FU HSI *PAKUA* AND EMERGENCE OF KING WEN *PAKUA*

The different facets of the broken story of the emergence of black magic are remembered by many ancient races in the ancient legends of the wars against the Serpent around 2500 B.C. The Serpent was defeated by the leader the Chinese knew as Yellow Emperor Huang Ti, alias the **"Golden *Lung*"**. The principles of the sequences of the battles Huang Ti waged against Ch'ih Yu are also specially reflected in the displacement of the early **"Fu Hsi Array"** of the ***Pakua*** with the later **"King Wen Array"** of the ***Pakua.***

The fundamental concept of the Chinese magic is that the world is composed of qualities symbolized by the **"Five Elements"** of Wood, Fire, Earth, Metal and Water. These **"Five Elements"** are the **"Four Cardinal Points"** of the ***Pakua*** with the fifth as the centre and are matched with the **"Four Heraldic Animals"** plus the "**Golden *Lung***" as the centre. The magical use of the **"Five Elements"** is based on either of these two premises:

- The **"Mutual Production Relationship"**, where wood produces fire, fire-earth, earth-metal, metal-water and water-wood. This is the **"Early Heaven or Fu Hsi Array"** of the ***Pakua***. It is also called the **"Prior or Anterior Heavens Array"**. The ***Ho T'u*** is its fundamental design.

Here, the elements support each other in turn, in a circular arrangement, and foster maximum productivity, success and happiness. There is peace because the thoughts of hostilities never arise.

- The **"Mutual Destructive Relationship"**, where wood overpowers earth, earth conquers water, water-fire and fire-metal. This is the **"Later Heaven or King Wen Array"**. It is also called the **"Posterior Heavens Array"**. The ***Lo Shu*** is its fundamental design.

  The elements no longer relate to each other in a circular arrangement. Instead, each leaps linearly across the circle to attack the opposing element.

  Here, people must avoid forces represented by the element most harmful to them. Or, they could harness forces of the element most effective in destroying the element which threaten them. People, in trying to forge ahead in success, have to waste energy defending themselves. Productivity could never be as good as in the **"Fu Hsi Array"**.

There is a difference in the nature of the spirit forces behind the two forms. The earlier **"Fu Hsi Array"** involves the summoning of pure spirits of the **"Prior Heavens"**. The Taoist thus distinguishes between the spirits of the visible **"Posterior Heavens"** from the heavenly worthies of the eternal **"Prior Heavens"**... (Saso 1978 p. 241). When the world was governed by "heavenly worthies" during the **"Prior Heaven"** ***Pakua***, evil thoughts and actions were alien.

The permutations inherent in the ***Ganzhi*** system and the **"Mutual Production"** or **"Mutual Destruction"** Relationships represent two special major aspects of the influence of the ***Pakua***. The terms of the **"Five Elements"** of the **"Four Heraldic Animals"** are devices to remind the practitioner of the nature of the particular sphere of influence he is calling on.

Something happened before King Wen's time to warrant him having to invent the **"Posterior Heaven Array"** of the ***Pakua***. The

emergence of the **"Posterior Heaven Array"** of the ***Pakua*** was due to the emergence of black magic. Prior to the emergence of black magic, the elements were in harmony and hence the **"Mutual Production Relationship"** of the **"Early Heaven or Fu Hsi Array"** of the ***Pakua***. But once the philosophy of black magic came into being around 2600 B.C., due to the Serpent King Ch'ih Yu's faction, the elements were in disarray. The forces and thoughts represented by the elements began to fight each other. Thus was created the **"Mutual Destructive Relationship"** or the **"Later Heaven or King Wen Array".**

The element of Water and the Black Serpent, representing Strength, was particularly dominant and tends to war against the element of Fire and the Red Phoenix, representing Love and Compassion. The earlier harmonious circular array gives way to the later linear attacking array. Of the **"Five Elements"**, fire to the south and water to the north dominate and are in opposition to each other.

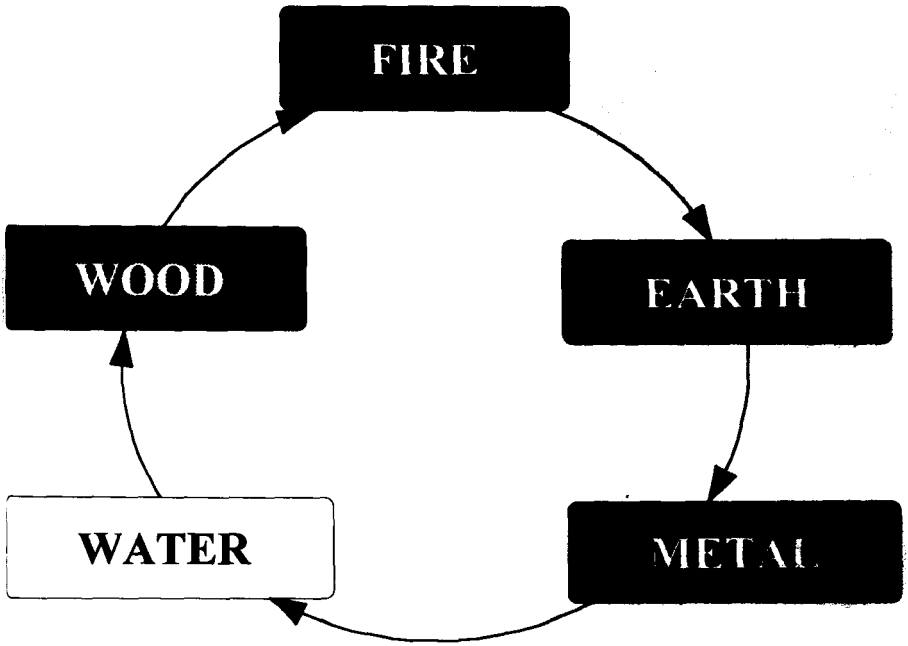
In the **"Early Heaven or Fu Hsi Array"** of the ***Pakua***, the harmony of the elements were fostered by a relationship between Heaven to the South and Earth to the North and there was no contention. However, once the elements were in disarray, wise leaders like the Yellow Emperor Huang Ti and then down through the ages to King Wen, knew that the only path to obtain some measures of success and happiness for the people is to use the element of Fire and the Red Phoenix, representing Love and Compassion, against the element of Water and the Black Serpent, representing Strength.

Ever since then, the ancients knew that one must use the fiery Red Fire Phoenix to destroy the Black Serpent black magic.

## KING WEN *PAKUA* AND HIS *I CHING* MESSAGE

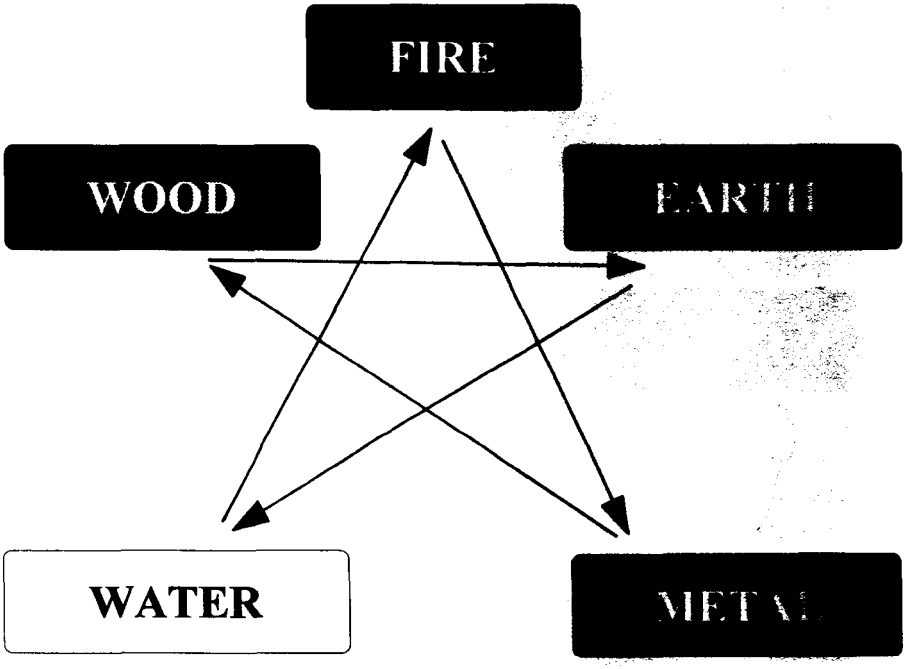
King Wen preserved further details of the ancient magical wars in the compilation of the ***I Ching***, the Book of Changes, with which the ***Pakua*** is closely associated. The Book of Changes enumerates,

# THE FIVE ELEMENTS:
## MUTUAL PRODUCTION CYCLE




**WOOD PRODUCES FIRE, FIRE PRODUCES EARTH, EARTH PRODUCES METAL, METAL PRODUCES WATER, WATER PRODUCES WOOD.**

# THE FIVE ELEMENTS:
## MUTUAL DESTRUCTION CYCLE




**WOOD CONQUERS EARTH, FIRE CONQUERS METAL, EARTH CONQUERS WATER, METAL CONQUERS WOOD, WATER CONQUERS FIRE.**

through a series of symbols of 64 hexagrams, the story of the beginning of evil and the method of dealing with the evil.

In the opening first hexagram, ***Ch'ien*** for "Heaven", the ***I Ching*** addresses the leadership qualities of that Great Man known as ***"Lung"***. The instructions on the leadership qualities are linked to the timing associated with this first hexagram. For ***Ch'ien*** symbolizes the 4th Moon, when the sun is at the height (Wilhelm 1951 pp. 369-397). As the second hexagram, ***Kun*** for "Earth", symbolizes the height of darkness, the transition from the first to the second hexagrams really symbolizes the coming waning of light and the emergence of darkness.

The initial two hexagrams thus refer to the period of the coming of the 5th Moon, which is the Summer Solstice and Dragon Boat Festival period, the period of greatest evil in the year. These two hexagrams reflect of the emergence of black magic. The **"Early Heaven or Fu Hsi Array"** harmony of the elements, fostered by a relationship between Heaven to the South and Earth to the North, was upset because, now, the ***yin*** forces represented by ***Kun*** for "Earth" begin to content against ***yang*** forces represented by ***Ch'ien*** for "Heaven." This is what the first two hexagrams of King Wen's ***I Ching*** are about. The ***I Ching*** actually opens up with reference to the ancient magical wars where black magic began!

The ***I Ching*** reveals the leadership qualities embodied in that Great Man, the ***Lung***, required to destroy the evil. Confucius, in interpreting this first hexagram, implies ***"Of all that is good, sublimity (humaneness) is supreme. Succeeding is the coming together of all that is beautiful (love). Furtherance is the agreement of all that is just. Perseverance is the foundation of all actions (wisdom)"*** (Wilhelm 1951 p. 376) It is the story of how the Yellow Emperor Huang Ti, alias **"Golden *Lung*"**, retreated and then recovered to overcome and repair the damages of evil. The first hexagram itself particularly tells of the necessity of gathering allies to overcome evil; which was what Huang Ti did in the calling up of forces from the four corners of the world to help destroy Ch'ih Yu and his giant demonic race.

# THE CADUCEUS

**A STAFF WITH ENTWINED DOUBLE SNAKES AND A PAIR OF DISC-WINGS (SYMBOLIC OF THE HAWK) AT THE TOP, IS THE FAMILIAR SYMBOL OF THE SOCIETY OF MEDICINE.**

**DURING ANCIENT TIMES, IT WAS ALSO THE SYMBOL OF BUSINESS AND WAR. IT WAS ACTUALLY A COMMEMORATIVE SYMBOL IN MEMORY OF THE BATTLES BETWEEN THE SOUTHERN PHOENIX (REPRESENTING "LIGHT") AGAINST THE NORTHERN SERPENT (REPRESENTING "DARKNESS" AND BLACK MAGIC).**

The truth in the ***I Ching*** is the nemesis of all evil, including black magic. The ***Pakua*** becomes the much used powerful magic symbol against black magic. There are known to be a few forms of ***I Ching***; but King Wen's ***I Ching*** was designed to combat evil of the most wicked form. The ancients realized that the ***I Ching*** and its associated symbol the ***Pakua*** contain the highest wisdom against which all evil cannot prevail.

## FU HSI *PAKUA* AND ITS MESSAGE

If King Wen's ***Pakua*** shows how to destroy the great evil, Fu Hsi's ***Pakua*** reveals the steps necessary to restore the harmony. Fu Hsi's ***Pakua***, through its circular array, indicates that this harmony depends on the restoration of the "Family" approach. The family in harmony, which is represented by "roundness" and the "circle", is the best defence against evil and black magic.

It is for this reason that this type of Fu Hsi's ***Pakua*** is often hung over the main door of the home to ward off evil. It is also often used in the popular Chinese ***Feng Shui*** practice to overcome malignant influences.

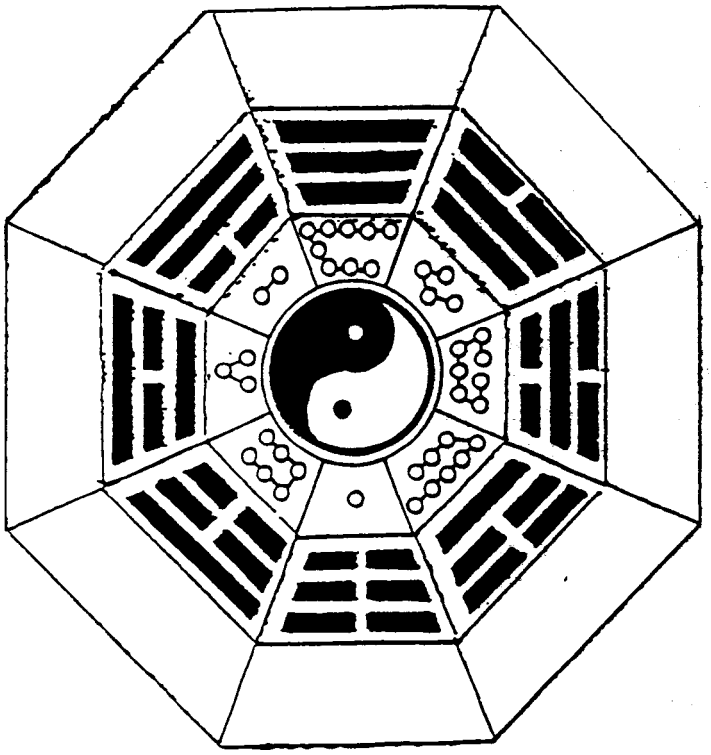
## *FENG SHUI* TO DRIVE AWAY BLACK MAGIC INFLUENCES

The Chinese landscape was often filled with applications of the ***Feng Shui*** practice, such as the Five Element pagodas and lanterns, to shield off the malevolent influence from the North, ***Feng Shui*** arrays in towns and Imperial tombs, etc. These were the applications of both Fu Hsi's and King Wen's ***Pakua*** and the ***I Ching***.

The extent of these ***Feng Shui*** edifices all over China proper was a reason why black magic was not so extant in China proper. The black magician would find it uncomfortable to be in the midst of the white magic emanating from the ***Feng Shui*** edifices. Instead, black magic was prevalent in the more southern parts of China proper, where

# THE FU-HSI PAKUA

**PLACED OVER DOORS OF HOUSES AS AN ALL-POWERFUL UNIVERSAL CHARM AGAINST ALL EVIL.**



**THE EARLY VARIANTS OF THE PAKUA TELL OF THE EMERGENCE OF "BLACK MAGIC" AND HOW TO COUNTER IT. KING WEN'S PAKUA ALSO INDICATES THE LADY WHO HELPED HUANG TI TO DESTROY CH'IH YU.**

the ***Feng Shui*** magic was less prominent and, also, where the barbarian tribes practicing black magic had been driven to.

There is no doubt that ***Feng Shui*** practice helped keep off black magic from most parts of China.

## KING WEN *PAKUA* AND ITS FINAL MESSAGE

More pertinent to the tale of the eclipse of black magic is that the King Wen's ***Pakua*** preserves, in remembrance, how Huang Ti finally overcame Ch'ih Yu. For the King Wen's ***Pakua*** shows that ***Chen*** to the East, for "Thunder" and the ***Lung***, is balanced by ***Tui*** to the West, for "Lake".

In the ***Pakua*** lore, ***Tui*** to the West, for "Lake" is actually the youngest daughter. She was the youngest and beloved daughter of Huang Ti. She was the lady whom the legends referred to as the mysterious water serpent goddess who betrayed Ch'ih Yu to save the world. She did so because of her love for the ***Chen Lung*** to the East. This ***Lung*** was not Huang Ti the **"Golden *Lung*"**, who is in the Centre. This ***Lung*** in the East was the Spring **"Azure *Lung***, who is associated with the rain clouds. This ***Lung*** in the East was the ***Ying Lung*** (Cloud Dragon) who aided Huang Ti to destroy Ch'ih Yu!

Thus, the King Wen's ***Pakua*** preserves, in remembrance, how the lady, with the help of her lover ***Lung*** in the East, helped Huang Ti overcame Ch'ih Yu. Its true message is:

***Love triumphs over tyranny.***

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CHINESE BLACK MAGIC: is a new and broad collation of the known chinese traditions about black magic. Black magic practices include "curse" spells, the "Five Poisonous Animals", "wu" magic and the ill-understood, fearsome Mao Shan magic. The book illustrates how the ancient Chinese encountered these magic.

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Black magic was eventually restricted to the southern areas of ancient Chinese. Chu Yuan's family was originally "Tai" people from the South, related to the Khmer people of South-East Asia. In fact, the ancient Chinese black magic was the source of magic in South-East Asia.

Learn how the ancient Taoist Masters safeguarded China proper against black magic. One of their tools was the esoteric art of Feng Shui.

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